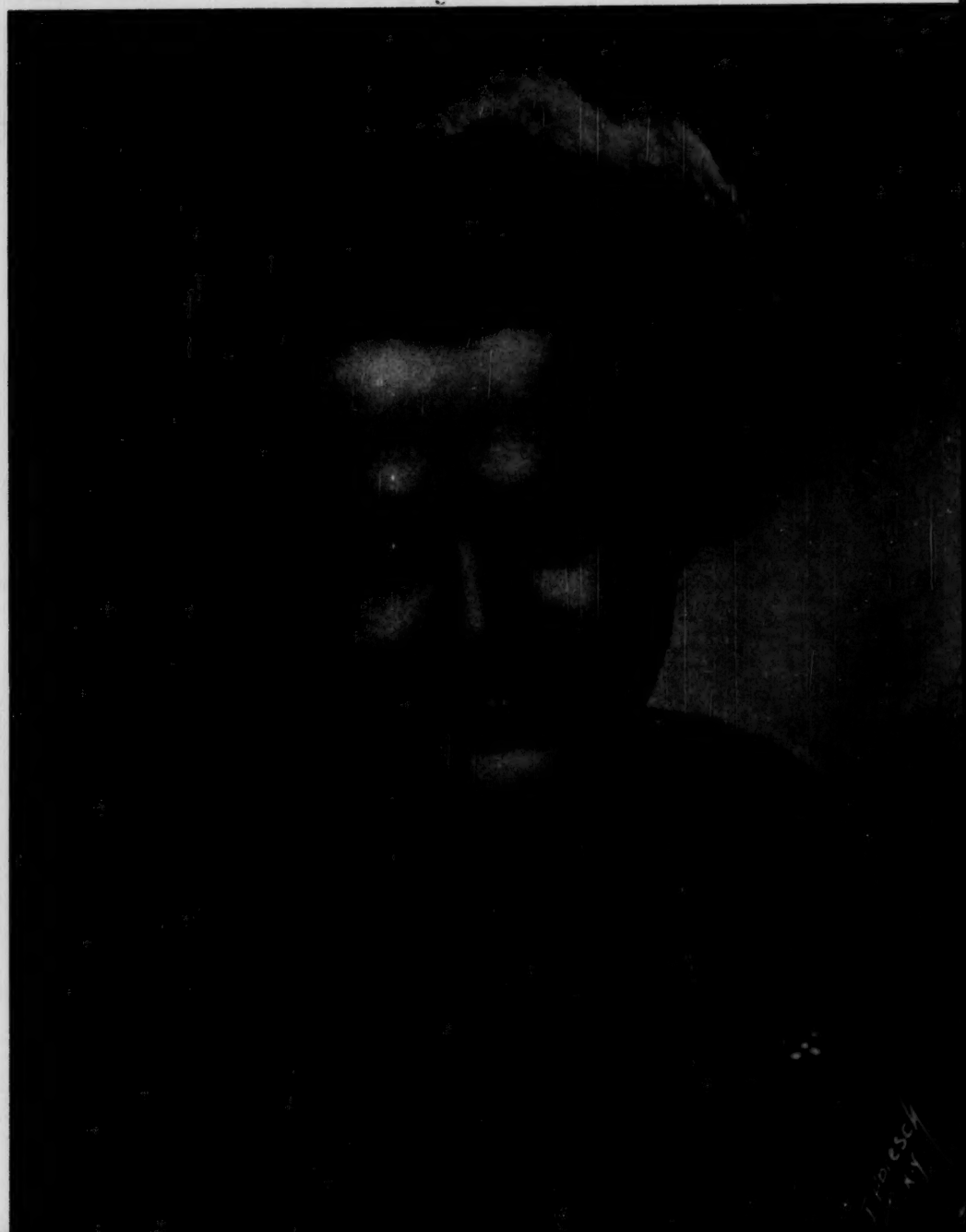
musical
COURIER

OCTOBER 15, 1950 25 CENTS

MARY BOTHWELL



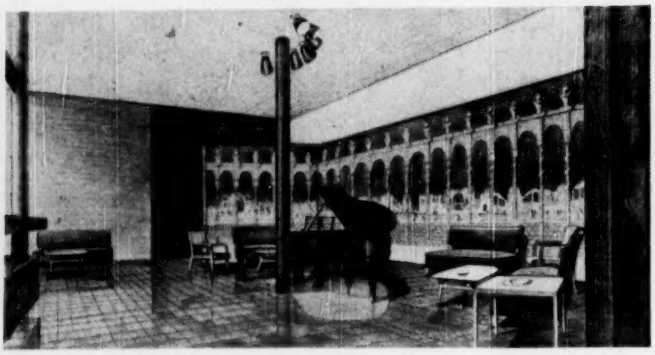
"THE MILLION DOLLAR TRIO" . . . Thus dubbed by Life Magazine, Heifetz, Rubinstein, Piatigorsky have completed a series of chamber recordings for RCA-Victor.

ASCENT . . . Federico Rey and his dancing partner Pilar Gomez climb the Acropolis during their recent European tour.

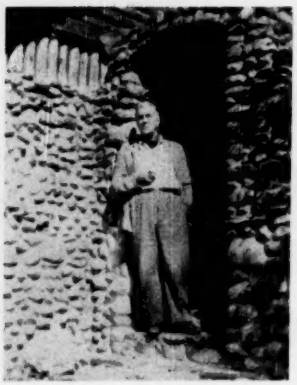
Music Folk Recall Memories of Recent Holidays as Fall Begins

TOURING THE TOWER . . . Alfredo Antonini with young English acquaintances on a recent visit to the Tower of London. The conductor and his wife have returned to New York after a trip to England, France and Italy.

HONORED . . . La Meri, r., head of the Ethnological Dance Center, presents certificates for service to the school to, l. to r., Lilian Newcomer, Rebecca Harris, Mari Lyn, Peter di Falco, at a reception in their honor.



CARNEGIE'S NEW ROSE ROOM . . . The lounge was opened this month in conjunction with Carnegie Recital Hall. Its contemporary design is in line with the hall's policy of modernization. Colors are rose, blue and gray. First attraction in the Rose Room will be Philharmonic Forecasts, Friday morning lecture series by Marion Rous, covering current programs of the New York Philharmonic.



RETREAT . . . Frank La Forge in the doorway of his Canadian lodge, where he worked on compositions. He returned to his New York studio on Sept. 11, and then went to Portland and Seattle for concerts with Lily Pons on Oct. 8 and 11.

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OCTOBER 15, 1950

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Noted Artists Detained Under New Security Law

As Musical Courier went to press, the season of the Metropolitan Opera Association (preliminary details of which are given on page 22) was reported faced with changes, owing to the fact that the new Internal Security Law might exclude some of the foreign artists engaged for 1950-1.

It was rumored that the company was casting about for possible replacements for some seven or eight of the newly engaged singers and others of the artistic personnel. [In enforcement of the new Internal Security Act, Immigration inspectors are required to refuse admittance to any alien who holds membership in or has been affiliated with any totalitarian organization.]

Boris Christoff, Bulgarian basso, who was scheduled to make his "Met" debut, failed to receive a United States visa.

Mr. Bing hastily engaged Cesare Siepi, an Italian basso, who has agreed to cancel singing dates in Europe to fly here for Don Carlo. Gottlob Frick, German bass, also cabled that he had not received a visa. Mihaly Szekely, Hungarian basso, sent word some weeks ago that his government would not let him leave Hungary to return to the Metropolitan.

Paolo Silveri, Italian baritone, arrived on Oct. 12 and was admitted. Among others who were being awaited, as the Musical Courier went to press, were Ljuba Welitch, Paul Schoeffler, Hans Hotter, Ferdinand Frantz, singers, and Alberto Erede, new Italian conductor.

* * *

When the S.S. Vulcania arrived in New York on Oct. 10, its passengers and crew were rigidly screened. Arturo Toscanini, returning from a summer holiday in Italy to resume his conductorship of the NBC Symphony, was reportedly the only alien not subjected to a minute examination. He passed through the immigration scrutiny quickly. It had previously been announced that the new law did not apply to him, as he had entered the country some years ago on a quota, and had long ago received a residential status.

Fedora Barbieri, 25-year-old Italian contralto of La Scala, who was on the same vessel, arriving to make her debut with the Metropolitan Opera on the opening night, was detained but released later.

Friedrich Gulda, young Viennese pianist, who was booked to make his North American debut at Carnegie Hall on Wednesday evening, Oct. 12, was detained at Ellis Island by Immigration authorities when he arrived here several days previously. He was met at the island by representatives of S. Hurok, his American manager, and Steinway & Sons, whose instrument he performed on. Mr. Gulda addressed an appeal to Attorney General McGrath to permit him to make the single appearance scheduled. The obstacle, it was said was that as a child he had joined the Hitler Youth in Vienna, when all young people were required to do so. But the pianist insisted he had no ties with such movements at present and never attended a meeting.

Edward J. Shaughnessy, District Director of the Immigration and Naturalization Service, announced on Oct. 12 that the stay of Mr. Gulda would be extended to Oct. 31, at the direction of the Attorney General.

Among those arriving on the S.S. Queen Mary on Oct. 12 who were temporarily detained was Victor de Sabata, noted conductor, who denied Fascist ties. Fourteen musicians from Italy, the Virtuosi di Roma, engaged for tours here under the management of Albert Morini, were also questioned but soon released. Their American "good will" tour had been approved by the State Department. Their first concert takes place in Rochester, N. Y., Oct. 15.

Meanwhile, the West German and the Italian Governments launched protests with the State Department in Washington against the holding of their nationals by our Immigration authorities.

In order to clarify the conditions of applications of the new statute, the United States Government has given instructions to its diplomats throughout the world temporarily to "freeze" visas on all passports of aliens desiring to visit this country, until their eligibility for entrance is fully established.

CBS Color Television Approved

The Federal Communications Commission on Oct. 11 approved the Columbia Broadcasting System's method of transmitting color television. It authorized CBS to start commercial transmissions in color on Nov. 20, but the network did not expect to do so until the middle of December. Some protests were received from major manufacturers of equipment (as the new system would require a device to adapt the present black and white receivers).

Sloan Heads the Metropolitan

Charles H. Spofford, president of the Metropolitan Opera Association, resigned that post on Oct. 11, George A. Sloan, chairman of the board of directors, will fill out his term until next May, when an election will be held. The board announced that Mr. Spofford had resigned because of heavy duties as American delegate and chairman of the North Atlantic Pact Council of Deputies.

ON THE COVER

Mary Bothwell, recently returned from Switzerland, opened her fall season early this year with a tour through the Middle West. On her schedule is an interesting engagement as soloist with the Waukeegan, Ill., Symphony; one of the featured numbers will be Cimara's Trittico, which was given its world premiere by Miss Bothwell in Holland and was introduced by her to American audiences at Town Hall in 1946. The Nov. 12 performance will mark the first hearing with orchestra in this country.

A re-engagement takes the soprano to Chicago, Nov. 14, for the first of a series of Lieder recitals in which she is now specializing. Operatic arias and the heavy dramatic works of her extensive repertory will, however, continue to be programmed by Miss Bothwell in guest appearances with symphonic groups here and abroad. She gives a New York Lieder recital at Town Hall on Jan. 7, 1951.

A European tour, scheduled to open in the Spring of 1951, will include concerts of Hugo Wolf compositions in London, Paris, The Hague and other capitals, and orchestral engagements.

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Seventy-first Year
October 15, 1950

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

HERE it is, at the point of writing, about three weeks since the music season started. If it continues as it has done, it looks as though a season of pianists is coming up. It also looks like the winter of Prokofieff's Seventh Piano Sonata. Three pianists in two weeks already have played it, and a few more performances are in the immediate offing.

These things run in cycles. A few seasons back every pianist was playing Schumann's Fantasy in C; another season saw a run on the same composer's Symphonic Etudes; last year the Bach-Busoni Chaconne had an inordinate workout. Three or four seasons ago, the Prokofieff Violin Sonata in D was played *ad nauseam;* you couldn't escape it. (But now it seems to have dropped from the repertoire.) Then there was the winter of Chopin's G minor Ballade. Pianists from France, pianists from Russia, pianists from England, France and America all simultaneously decided that their lives would be incomplete if they didn't immediately play the Ballade.

One hates to generalize, but one is forced into the conclusion that there is some active evil genie who penetrates into the wills of all concert pianists, everywhere. "Hm," says this genie. "Haven't heard the *Carnaval* recently. The *Carnaval* is just what I need." And so he plants the seed, dropping pellets of suggestion here and there, peering over the shoulders of innocent pianists who are preparing their programs. "*Carnaval!*" he says, in an insinuating whisper; and "*Carnaval!*" the whisper resounds throughout the world. And *Carnaval* it is.

BUT if this business of cycles is not the result of a malevolent force, if it is merely one of those series of coincidences that make the world such an awkward place, something should be done about it. Surely the art of program-building is not lost. If I were a young pianist, for instance, I would think once, twice, thrice, many times before playing the *Appassionata* in public, and then I wouldn't play it at all. Similarly the Chopin B flat minor Sonata. Similarly the Liszt B minor. Similarly—but why go on?

I would not play them for a very practical reason: being a young pianist, I would not want to put myself into direct comparison with some of the pianistic great ones who are certain to program the old standbys. As a young pianist I realize—unless I am possessed of colossal conceit—that as yet I am no Solomon, no Rubinstein, no Curzon. I think, in all honesty, that I'm pretty good and that I have something to offer—and will have something much more to offer as I mature. But I know that I'm not going to knock 'em dead, not while Horowitz, Barere & Co. have ten able fingers. What to do?

Well, the young pianist can specialize. A talented girl like Rosalyn Tureck did, and she has made quite a reputation for herself as a Bach player. Many artists discover an affinity for a certain composer or a certain period. One has only to think of Harold Samuel and Bach; Schnabel and Beethoven-Mozart-Schubert; Viñes and French-Spanish impressionism; Dushkin and Stravinsky; Mitropoulos and the moderns. That is one way out, and a highly intelligent one.

Specialization, however, irks many who consider themselves catholic enough to encompass several or all schools with authority. They want to be musical G.P.'s—general practitioners who cover many fields. Such an ambition is ambitious and praiseworthy indeed. Unfortunately, in most cases, it is foredoomed to failure. Rare is the musician who can deal equally authoritatively with Mozart, Debussy, Schumann and Bartok. Among young artists such an accomplishment is more than rare: it is virtually unknown. Yet season after season come the ranks of debut or young musicians who dutifully begin with Scarlatti or Bach and grimly plow their way through to the twentieth century. Poor, misguided souls.

THEY do it because it's the custom, it's the thing to do; and custom is hard to combat. In reality the program conventions do not make much sense, and many a promising young artist has sacrificed himself upon the altar of conventional program-making. Musicians themselves are often to blame for helping nurse the custom. A couple of years ago—if I may deliver myself of a first-hand experience—I had the pleasure of hearing an extremely talented pianist admirably play a program of romantic music. I was rather thrilled, and said as much in print. A few days later I was buttonholed by another pianist—a well-established artist—who took me to task. "Yes, yes," he said. "I was there, and the boy is very gifted. But how can you judge him until he plays Bach and Beethoven?" Whereupon I fixed my most withering look on the buttonholer and energetically took *him* to task for a good half-hour, non-stop.

The gist of my argument ran as follows: "Here's a talented boy and you, sir, admit as much. He likes the romantics. He has enough brains—and, God knows, few others have—to realize his interpretative shortcomings. He knows he is not yet ready for the Beethoven sonatas. Then why in the name of artistic suicide should he play them? To leave himself open for the critics? To give you, sir, a field-day, a feeling of superiority? No sane person wants to crucify himself. That he can play the romantics well is more than enough gratification for me. And, while we're on the subject, I don't see *your* name bracketed with Serkin's. Good day, sir."

Teachers are at fault, too. By the time a young instrumentalist is at concert level his musical tastes, his likes and dislikes, should be formed. A sensitive teacher should be able to see which way the pupil's inclinations are turning, and the teacher should not force the student into something alien to his temperament. Something, anyway, has gone out of teaching, if the decade's series of young instrumentalists is any index. Nearly all of them play well, play dazzingly well. But how few there are to whom the music seems to mean anything! They sneer at the complexities of Liszt and Paganini—and a simple legato line in Mozart throws them completely off balance. They can double-stop or play octaves to beat the band, but a phrase in late Beethoven apparently is not part of their culture. As a result, everything they play has a tendency to sound alike.

This is getting away from the subject a little. The point is that teachers should guide their pupils into their temperamental orbits. That, it seems to me, is the crux of the matter. Young artists and debut artists should program only what they feel they can play, not what they feel they *should* play. If a singer has an affinity toward Debussy and Poulenc, let Debussy and Poulenc be programmed, and the devil with Wolf or Brahms! If a pianist has an affinity toward Beethoven, then let him play Beethoven. But don't let him play the *Waldstein*, or the Op. 57, or the *Pathetique*. There are plenty of others among the thirty-two sonatas from which to draw.

Much harm has been caused by the old canard that the critics expect certain things on a program. It's not true. The only thing in which a critic is interested is how the performer deals with the music. That is his prime consideration (we are speaking of non-established artists, of course) unless there is a first performance on the schedule. As a matter of fact, nearly every critic in New York is only too happy to be confronted with lesser-played pieces. Beethoven's Sonata in A (op. 101) provides just as good an index of a pianist's capabilities as the *Waldstein*, and the critic does not have to ride a warhorse with the artist. Then everybody's happy. Naturally, a critic would like to hear the recitalist in something solid, something that will give him an idea of his capabilities. With a little judgment and selectivity, the performer can arrange a program that is just as meaty, and far more interesting, than one containing the overworked items. Of course, if the performer knows only one sonata. . . .

I've mentioned first performances above. Now, a first performance, for some mysterious reason, is looked upon as a very desirable thing. Once in a while it actually turns out to be so, too. In nine cases out of ten, however, especially in vocal recitals, it would appear that the performer went a-hunting through a musical warehouse of scrap, selecting a ghastly specimen just because it happened to provide a public unveiling. Quite a few otherwise good critical notices are thereby blemished. If the performer shows no musical discrimination in selecting his premieres, he is consequently going to be spanked by the critics.

Maybe some sense eventually will come into programming. I hope so. Right now, though, I'm willing to bet that I hear Prokofieff's Seventh Sonata, the Bach-Busoni Chaconne, Bach's Chaconne without Busoni, and Beethoven's C minor Violin Sonata at least fifteen times each this year. And next year. And the year after that.

San Francisco Opera Has Notable Debuts

By Charlotte Hiller

SAN FRANCISCO.—The first week of the San Francisco Opera season provided a number of surprises. San Francisco's own Gaetano Merola, owing to illness, was unable to conduct the opening night performance of Aida. But it is safe to assume that, as a member of the festive audience, he approved Fausto Cleva's magnificent work in the pit. The score has never been presented more faithfully here, nor its elements of dramatic power and tenderness more wisely balanced.

Renata Tebaldi, singing for the first time in the United States, impressed greatly in the title part. Her voice is large and beautiful, in *forte* or *pianissimo*, round, warm and never wavering. Shading and phrasing are technical aids which she applies expertly and with complete control. Whether some stage mannerisms, interfering with the musically superb projection of the part, are caused by insufficient acting facility or are easily to be eliminated, will better be judged after she has been heard in other parts later in the season.

Radames was sung by Mario del Monaco, who also made his American debut. Del Monaco has a big voice which, especially in the lower range, sounded beautiful. But his high tones at times seemed somewhat forced and lacked the luster due the music of this part.

Nikolaidi's U. S. Opera Bow

In the first scene of the fourth act, Amneris pleading with Radames and the priests, an episode that more often than not is discounted by an audience waiting for the closing scene, Elena Nikolaidi brought down the house. This was an entirely fitting tribute to her portrayal of Amneris, which practically became the focal point of the performance. It was her first appearance in opera in the United States. Her singing, unfolding the musical beauty of this part to the full, was supported throughout by a grace, dignity and intelligence rarely encountered on the operatic stage.

Italo Tajo as the High Priest, Robert Weede as Amonasro, and Desiré Ligeti as the King each in his own way contributed a superior portrayal, musically as well as histrionically. In the repeat performance Yi-Kwei-Sze sang the part of the King, revealing a beautifully trained, mellow, though somewhat light basso.

Pons in Lucia

Were it not for Lily Pons, there would hardly be a reason to include Lucia di Lammermoor in the repertoire. Miss Pons has never been heard here to better advantage than in this year's production, under the sensitive, distinguished leadership of Paul Breisach. Not only were there the customary coloratura fireworks, but there were accuracy and emotion to transport them onto a high musical level. Enzo Mascherini was in equally splendid form for his Lord Henry Ashton. Giuseppe Di Stefano portrayed the part of Edgar of Ravenswood in the first hearing. In the repeat performance Eugene Conley made his San Francisco Opera Company debut in this role. Mr. Conley's voice is a fine, well-handled instrument, revealing equal power and warmth in all ranges. Francesco Valentino sang Lord Henry in the second performance. Caesar Curzi as Lord Arthur impressed by the ease with which he uses his appealing high tenor voice. As the Chaplain, Désiré Ligeti added an especially fine portrayal to the performance, and Yvonne Chauveau acted and sang Alice's part well.

Marriage of Figaro Staged

For the Marriage of Figaro, Renata Tebaldi was originally announced as the Countess, but on three days' notice Florence Quartararo took over the role. Since she last was heard in it three years ago, her voice has gained in depth and smoothness, her stage manner in maturity. Bidu Sayao's Susanna is too well known to need comment beyond stating that for subtlety, charm, and beauty of vocal assets she is the perfect choice for the part. For once Herta Glaz stepped out of the comic role for which she has been known here, that of Marzellina (beautifully sung and acted this time by Claramae Turner) into the more flattering habit of the page Cherubino. It resulted in one of the most delightful, clever and thoroughly enjoyable characterizations of the evening. Miss Chauveau's lovely singing of Barbarina's short part should be mentioned as well.

Italo Tajo as Figaro portrayed his role expertly and well, though he was vocally a little uneven on this occasion. The part of Count Almaviva is by now as much identified with John Brownlee as that of Susanna with Bidu Sayao and, in a different vein was as superbly delivered. Other excellent performances were turned in by Salvatore Baccaloni, whose buffo art shone as brightly as ever, by George Cehanovsky and Alessio De Paolis. The performance, as a whole, conducted by Jonel Perlea, making his San Francisco debut, seemed somewhat lacking in integration. This will be remedied, no doubt, with the second performance. The reading did have the Mozartian elements of grace and exuberance.

Other performances, including the new productions of Parsifal and Magic Flute, and the revivals of Andrea Chenier and Salome, will be reviewed in subsequent issues of the Musical Courier.

SAN FRANCISCO OPERA OPENING . . . Curtain calls at initial Aida are taken, l. to r., by Paul Posz, manager of San Francisco Opera Ass'n.; Rudolf Bing, General Manager of Metropolitan Opera; Elena Nikolaidi, Amneris; Mario del Monaco, Radames; Gaetano Merola, General Director of San Francisco company; Renata Tebaldi, Aida; and Armando Agnini, stage manager.

Concerts Heard

Ruth Finlay Person, pianist, was presented in her first San Francisco recital, on Sept. 19 at the Marines' Memorial Theatre, by Muriel J. Macgurn. A student of Wager Swayne, her natural gifts of musical perception and interpretative delicacy are highly developed. The Ravel Sonata and Pavane were the highlights of an evening that also revealed power and technical facility in works by Vivaldi, Mozart, Chopin, Dohnanyi, Shostakovitch and Griffes.

Leonardo Ciarlo, tenor, and Howard Solve, basso, gave a joint recital in the same theatre on Sept. 21, under the management of Spencer Barefoot. Mr. Ciarlo's voice is exceedingly flexible, if light; he presented songs by Scarlatti, Donaudy and Donizetti's aria, Una Furtiva Lagrima, with impeccable style and attention to nuance and phrasing. Mr. Solve, who has been a member of the San Francisco and the Pacific Opera Companies, is a student of Mr. Ciarlo's, with fine vocal material carefully developed .He chose his program of Handel, Pergolesi, Giordano, Mozart and Franz works with taste and presented it well.

Mitropoulos to Lead Coast Festival

SAN FRANCISCO. — The San Francisco Art Commission, through Harold Zellerbach, president, has announced the programs for its Music Festival in January, 1951. All eight concerts, starting Jan. 11, will be conducted by Dimitri Mitropoulos with the San Francisco Symphony. Mr. Mitropoulos will double as soloist in a Prokofieff Piano Concerto. Other soloists will be Nathan Rubin, San Francisco violinist and winner of the Music Critics' Award; Oscar Levant, pianist; Walter Fredericks, tenor, the last to be heard in Kodaly's Psalmus Hungaricus. The Municipal Chorus, Hans Leschke director, will also participate.

A concert version of Richard Strauss' Elektra will provide the climax of the series under Mitropoulos' direction, with Astrid Varnay in the title part, Blanche Thebom as Clytemnestra, and Charlotte Boerner, Désiré Ligeti and Walter Fredericks in other leading roles. C. H.

London Royal Philharmonic Here

The Royal Philharmonic Orchestra, of London, under the direction of Sir Thomas Beecham, was due in New York on the SS. Queen Mary, Oct. 12, for a two months' tour of 51 concerts in 45 cities. The opening program was planned in Hartford, Conn., Oct. 13, the last will be in Bethlehem, Pa., Dec. 15, after which the 100 members sail for England directly. Three New York concerts are scheduled on Oct. 27 and 29 and Dec. 13. Lady Beecham, the conductor's wife, will be the piano soloist for some of the events.

From Romanticism to Expressionism — and Beyond

By R. M. Kerr

THE year 1950 marks the centenary of the end of Romanticism in music. The official close, that is. Many of its phases endured through the 19th century and into the present day, though the period saw some of the most drastic changes that music has ever experienced.

A hundred years ago the art was suffering stresses comparable to those which it is undergoing today. Operatic, symphonic and song literature was being drastically remodelled — in some cases, greatly widened in scope. This was true, although many phases of the past remained, particularly in opera.

Three musical streams were of profound influence in shaping the music of the coming century. The first was the polyphonic revival, which had an important landmark in the intensive cultivation of Bach's works. 1850 was, prophetically enough, the year of the founding of the Bach Gesellschaft, which set as its task the publication of all of his existing works in their authentic form. Handel was also "rediscovered."

The revival extended to other composers of the past—notably Orlando di Lasso, the Elizabethan School, Monteverdi, and many others. Some of this new interest was to come in the early twentieth century—but it could hardly have happened at all if it had not been for the quickening of musicological interest.

A second mainstream was the revival of pure Gregorian plainsong. The Benedictines of Solesmes, under the leadership of Dom Pothier, devoted years to research, examining and collating such old MSS. as existed, their labors culminating in the publication, in 1883, of the Liber Gradualis, and in 1889 of Dom Mocquereau's monumental Paléographie Musicale. The use of this traditional music was enjoined in a decree by Pius X in 1904, and this resulted in a wide restoration of plainsong in its pure form. To some extent, it was influential upon modern composers, such as Debussy and Satie, just as the cultivation of Bach resulted in a return to polyphonic ideals.

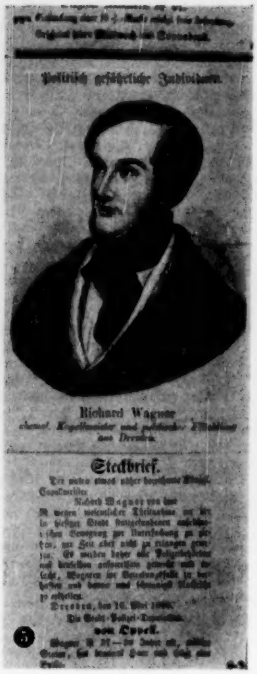
The Folk Influence

Before printing came in, folksongs were exclusively transmitted in performance. In the mid-nineteenth century they began to be studied seriously, and several nations became increasingly folk-music-conscious. Composers began to be inspired by this rich store, and efforts were made to evolve a national style on its basis. Glinka in Russia had already written operas with folk coloring in the 'thirties; Grieg, in Norway, and the Russian Five in the 'seventies and 'eighties; Smetana and Dvorak in Bohemia — all gave a characteristic racial color to their works. Perhaps the most fruitful idiom was that of Moussorgsky, based on the liturgical modes of the Eastern Church, and on folk rhythms of his race.

The Spanish school arose, with composers of colorful racial spirit, such as Breton, Albeniz, Granados, Falla and others. In England, Vaughan Williams and others built on folk sources.

The climax of work in the field probably came in Hungary with Bartok and Kodaly's painstaking compilations of tunes, numbered in the thousands, and creatively reached its climax in the work of the former composer.

Some of the most characteristic developments in music of the century were in the field of form. Beethoven had made obsolete the traditional symphony based on dance forms, just as Schubert had changed the song into a freer medium in which poetic expression created its appropriate idiom—instead of being fettered by a rigid, strophic sequence. This work had been accomplished early in the nineteenth century. But echoes of Beethoven's formal changes were to reappear much later. For example, his introduction of a chorus and soloists in the Ninth Symphony bore fruit in remarkable works by Berlioz, Schumann, Liszt, and Mahler, among others. The song cycle with orchestra was another progeny.



RICHARD WAGNER, arch-innovator of the music drama. At right, a rare poster published in the Leipziger Zeitung, Oct. 20, 1849, proscribing the composer for taking part in the revolutionary movement of 1848-9. (Left) KING LUDWIG of Bavaria and Princess Sophie Charlotte. It was owing to the King's sponsorship that the first productions of Tristan, 1865, and Meistersinger, 1868, were given in Munich.

Shattering of Musical Forms

In a sense, Schubert's and Schumann's revamping of the Lied was carried on into the realm of opera, via Wagner. His Lohengrin was given its historic premiere at Weimar in 1850, under the baton of Liszt, with the active sponsorship of the Grand Duchess of Weimar, a notable music-lover. Its success portended remarkable and drastic changes in the operatic form in the years to come—a progression which led through Die Meistersinger and The Ring, Humperdinck and Strauss, to Schoenberg and Berg. It left hardly any country's musico-dramatic art unaffected.

The innovations in the string quartet of Beethoven were fruitful in a line which extended on into Schoenberg and Bartok, while Berlioz and his descriptive music was developed by Liszt, Strauss and others.

Harmonic innovations simultaneously gave the characteristic colors and provided the most drastic of all nineteenth century developments. With the iconoclastic example of Moussorgsky and Satie, Debussy's extended harmonies, use of whole tone scale, and borrowings from liturgical modes, exercised a profound effect, followed by the work of Ravel and a group of other Impressionists. Scriabin, in Russia, devised his so-called "mystical" chord, which also provided a viable piano idiom, though his orchestral works have paled.

Richard Strauss, developing program music to almost finical details, cultivated crass discords and huge orchestral apparatus in his pre-war works, together with some lurid subjects and a strong ingredient of sensationalism.

Scoring Grows Leaner

Just before World War I, the earlier works of Schoenberg's middle period were beginning to be heard, and in 1913 came the almost cosmic detonation of Stravinsky's Le Sacre du Printemps, which exploited complexities of rhythm unique in Western music. Before the conflict the ideals were mainly those of bigness of orchestral battery, with some return to the primitive. Afterward, the conceptions had shrunk greatly—partially for economic reasons. Costs of performing vast works were too high for a Europe grown poor from war drains. "Economy" of scoring became the fashion.

After 1918, the feeling that monophonic music had used up its possibilities for the moment led to a new interest in the pre-Bach polyphonic composers. The sonata and the symphony had been cultivated to the point of exhaustion—at least, so many creative figures of the time believed—after the fine

autumnal upflare achieved in these forms by Brahms. The period after World War I therefore saw many changes in the aesthetic outlook in music.

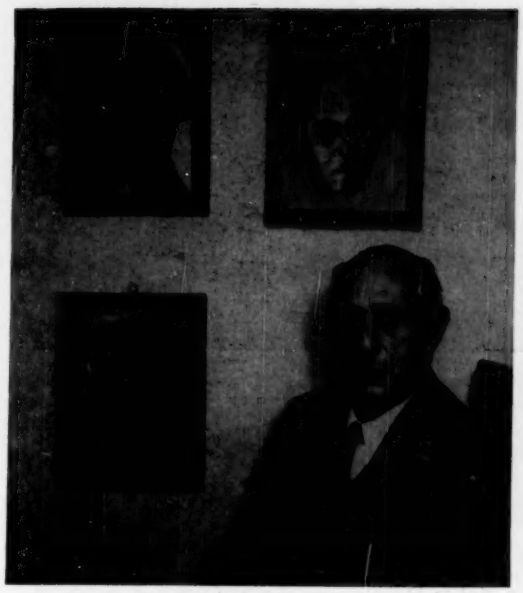
A revival of polyphony (but with new and acerbic coloring and harshness of harmonic clashes, not as exceptions but the rule) offered a tempting field for ingenuity. It was a particularly appropriate medium in a period when earlier faiths were for the time disillusioned. In some cases, there was a definite avoidance of moral values, a shying away from literary connotations, and any attempt at descriptive music.

New Tonal Conceptions

This was the fertile field in which polytonality arose, as practised by the French Six and others. Together with it came a revival of neo-classicism, experiments in stark and sparse scoring, much use of winds and percussion instead of cloying strings, and a flouting of all harmonic rules. Stravinsky proved a striking innovator in many phases or radical harmony and instrumentation. While Debussy's Impressionism and that of other composers was a new departure for its day, it was in a sense the final and somewhat over-sophisticated and subtilized expression of neo-Romanticism. In another arena, the more romantic aspects of the Schoenberg Expressionism may also be construed as the close, not the beginning, of an era.

Atonalism, as developed by Schoenberg, is perhaps the most drastic departure of the century. In its earlier stages it stemmed from the Romantic, but it exhibited increasingly such characteristics as voices that half-sang, half-spoke; chords erected upon fourths instead of thirds; themes which skipped uncomfortably in wide-spaced intervals; free combinations of tones; and lines of melody that had no definite tonal center.

Since the traditional structure of chords and their relationship no longer held compositions together, the "twelve tone row" was put forward by this school as a formal device—a series of a dozen tones (varying for each work), which must be repeated in the same order but with constant harmonic and other variations. However, the most eminent follower of Schoenberg, Alban Berg, used various traditional forms in his works.



THE FATHER OF ATONALISM: Arnold Schoenberg, with self-portraits by the composer.

Conflicting Tendencies

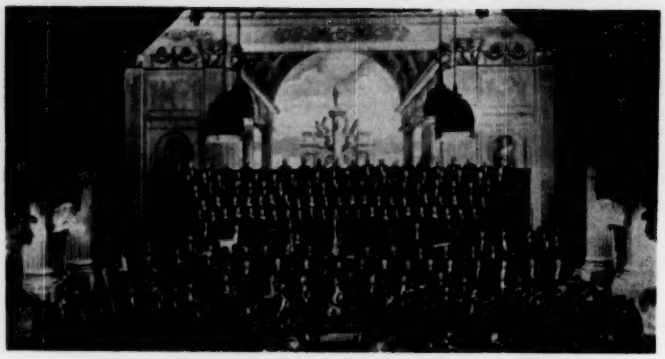
What resulted from all these various innovations is a highly confused and contradictory musical picture today. Perhaps an assimilation, or absorption, of the most useful elements of different schools is in progress, but as yet it has not been definitive in the creation of a universal style, such as held sway in European music at various times in preceding centuries.

There is a neo-Romantic revival, with an ingredient of mysticism, most notable in France, where Messiaen, Jolivet and others have embodied religious, theosophic and expressionistic elements in their works. At the same time, the twelve-tone-system has had many adherents. In Britain, the older modal influences are still strong; and new writers, such as Britten and Rawsthorne, combine modern contrapuntal facility with an instinct for lyricism. The German and Austrian modernists have indulged in many experiments, such figures as Einem and Orff pursuing rather extreme atonal methods. In Italy, atonalism has had an effect too, on such writers as Dallapiccola, Ghedini, and others.

In the United States, some contemporary composers use native folk color, in which this country of varied native strains and cultures is particularly rich—notably Copland in his Appalachian Spring and Rodeo. A tendency to luminous, broadly chordal writing has asserted itself in some of his works. On the other hand, the influence of Hindemith, now a resident of the U. S., has been strong. His type of skillful contrapuntal writing with atonal elements has become the approved scholastic ideal of today in many composition courses.

Perhaps the most potent recent influence has been that of Béla Bartók—whose folk-like rhythms, original harmonies and forms are rapidly taking their place as a classic contribution. His rather eerie scoring effects are also having an echo in the works of younger disciples in all lands. In his case, an absolutely *sui generis* musical style has again been proved the most fruitful source of musical progress. Such a genius expresses himself with integrity—and music is enriched. He becomes an island around which future streams beat in vain.

(Left) IGOR STRAVINSKY, as seen by Soudeikine. His Le Sacre du Printemps rocked the musical world in 1913. (Right) BELA BARTOK with Joseph Szigeti (l.), from a photograph taken five years before the composer's death in 1945.



ORCHESTRA AND CHORUS OF LA SCALA, Milan. The Italian opera company opened a fortnight's series at Covent Garden on Sept. 12.

Visiting Musical Groups from U. S. And Italy Applauded in London

By Arthur Notcutt

LONDON.—The fall musical season commenced with the first visit to England of La Scala Opera Company of Milan, bringing with them their orchestra, chorus, ballet, technicians and others—about 450 in all. The company gave a far too short season at Covent Garden with a repertoire of three operas, Otello, L'Elisir d'Amore and Falstaff. There were also three concerts, two performances of Verdi's Requiem under Victor De Sabata and one each of Monteverdi's Magnificat and Mozart's Requiem under Guido Cantelli. The public's response was immediate, and soldout houses were assured despite the necessarily raised scale of prices.

Otello, on the opening night, was sung by Ramon Vinay with compelling dramatic power, with Renata Tebaldi, as Desdemona—one of the best Italian dramatic sopranos heard in London in many a day, and with Gino Bechi as a somewhat disappointing Iago. The playing of the superb orchestra under De Sabata was a feature, and the staging especially sumptuous in the Senate scene.

A marked contrast was provided by L'Elisir d'Amore, the tenor role sung by Ferruccio Tagliavini—who fulfilled the reputation that had preceded him—as did Tito Gobbi, as a clever Belcore. Italo Tajo as Dr. Dulcamara gave an amusing embodiment of the role, and Margherita Carosio returned after singing with the San Carlo here four years ago, revealing fluent lyric singing, charm and delicacy.

Falstaff was possibly the least successful work, mainly owing to the indifferent impersonation of the title role by Bechi, who showed too little voice at times and overdid the humors. Best singing was that of Paolo Silveri, but others of high excellence were Maria Caniglia as Mrs. Ford; Fedora Barbieri—a great voice this—as Dame Quickly, and Alletti, a young lyric tenor, as Fenton. The ensemble work of chorus and soloists was delightful, and the orchestra was again distinguished under De Sabata. The three concerts included a triumph for Guido Cantelli, previously unknown here, who won London in a single night with his interpretations of the Mozart Requiem, the Beethoven Seventh, and Verdi's Sicilian Vespers Overture—the last a veritable *tour de force*.

American Ballet Theatre Series

Covent Garden was the scene in the previous fortnight of a series by the American National Ballet Theatre, which like the Scala triumphed at the Edinburgh Festival. The company had not been seen in England since 1946 Among the works presented were Balanchine's delightful Theme and Variations, to Tchaikovsky music; Tudor's vivid Pillar of Fire, with Nora Kaye creating a fine impression; the Bluebird pas de deux, danced by Mary Ellen Moylan and Youskevitch with superb technical skill; and Agnes de Mille's invigorating Rodeo, to music by Copland, creating great enthusiasm. Other dancers appearing were Alonso, Kriza and Mitchell. This is indeed a grand company!

Seasonal Plans

The fall season at Covent Garden by the resident opera company is to open Oct. 19 with a new production of The Flying Dutchman. Later will come Tchaikovsky's Pique Dame, not staged in London for many years. Hansel and Gretel will be produced at Christmas. In the spring Flagstad will return and, in addition to her usual roles, will sing Kundry, Sieglinde and Gluck's Alceste—all for the first time in England. Kleiber is to be a guest conductor, December through February, commencing his stint with Der Rosenkavalier.

The Sadler's Wells Company promises a new staging of Barber of Seville, a revival of Wolf-Ferrari's I Quattro Rusteghi, and the first production in this country of Katja Kabanova by Janacek.

The Royal Philharmonic Orchestra announces eight concerts, under Beecham, Barbirolli, Sargent, Raybould and Desormiere.

"Proms" Highlights

The Henry Wood Promenade Concerts at Albert Hall were thronged on every occasion. Some papers lamented the few novelties, but the chief purpose was to provide a wide symphonic repertoire. In many concerts, soloists of distinction appeared, Myra Hess, Moura Lympany, Kathleen Ferrier, Joan Hammond, Clifford Curzon and many others.

The opening program included a novelty—Sir Arnold Bax's new Piano Concerto for the Left Hand, (now called, more appropriately, a Concertante). The music is not so diffuse as usual in Bax's scores. The slow movement in particular is romantic in character, and contains some exquisite writing for the woodwind. The work runs for about 25 minutes and was played with superlative musicianship by Harriet Cohen, deservedly acclaimed.

Four orchestras took part in the "Proms"—the London Philharmonic, London Symphony, BBC Symphony, and BBC Opera Orchestra, the last a comparatively new body under Stanford Robinson. A Sibelius program by the BBC Symphony under its new conductor, Sargent, drew 7,000 and presented Finlandia, the Second Symphony, and the Violin Concerto played by Max Rostal. Among new artists appearing, mention should be made of Amy Shuard, a young dramatic soprano, member of the Sadler's Wells Company, who seems destined for a brilliant future, and sang Weber's taxing Oberon aria with telling effect.

Two major British works were heard—Elgar's Falstaff, played with verve and poetic feeling under Sargent, and John Ireland's Piano Concerto in E flat, Colin Horsley soloist. His playing was notable for superlative musicianship and poetic feeling.

Victoria de los Angeles appeared for the first time in this series in three Strauss songs, Ständchen, Morgen and Cäcilie, and the Roi de Thule and Jewel Song from Faust—all interpreted with subtlety of expression and beauty of tone. The L.P.O. under Basil Cameron, obtained smooth and effective playing in Dvorak's Fourth.

Novelties at Cheltenham

The Cheltenham Festival of British Contemporary music introduced several important new symphonic works. They included the Bax Piano Concerto for the Left Hand, previously mentioned, played by Harriet Cohen; a Symphony by Racine Fricker, which created considerable discussion; a First Symphony by William Alwyn, and a Second Symphony for Strings by Anthony Collins. The orchestra was the Hallé, conducted by Barbirolli, who had obviously devoted much care in the preparation of these new works.

Serenade Concerts in the Orangery at Hampton Court Palace were given at weekends. They were divided in the main between the New London Orchestra under Alec Sherman and the Jacques Orchestra conducted by Reginald Jacques. The programs were devoted to Bach, Mozart, other classicists, Sibelius, Delius and moderns such as Bartok and Britten.

The L.P.O. also offered a short series of concerts in the Open Air Theatre at Finsbury Park, conducted by Boult, Cameron and Martinon. Programs were on familiar lines.

A new venture, the Vertu Concert Society, gave two Beethoven concerts. The conductor, Royalton Kisch, achieved a notable success and secured a highly polished performance of the Eighth Symphony. The soloist, Peter Katin, young pianist of much promise, was heard in a warm and sensitive reading of the Fourth Concerto.

At a concert of the Chelsea Symphony Orchestra, the enterprising conductor, Norman del Mar, introduced Hindemith's Violin Concerto to England with Denis East as the able soloist.

Israel's Music Includes Festival

By Peter Gradenwitz

TEL-AVIV.—There was no slackening in musical activities in Israel during the summer, which was ushered in by an Israel Festival of Jewish Music, organized jointly by the Music Department of the Ministry of Education and Culture, the Festival Office in the State Tourist Department, and the Music Section of the State Broadcasting Service. For ten days, serious and light concerts, serenades, folk dances, lectures and broadcasts were arranged in the three large towns and in various smaller centers, and a cross-section of music by Jewish composers—both Israeli and others—was provided.

The concert contributed by the Israel Philharmonic Orchestra was conducted by Leonard Bernstein and featured Song of Songs by Lukas Foss, two movements from Hatzvi Israel—based on David's Elegy over the death of Jonathan (II Samuel I : 19)—by the young Israeli composer Orgad, and the composer-conductor's own "Jeremiah" Symphony. Jennie Tourel was the soloist in the Foss and Bernstein works, and Lipa Horenstein sang the baritone part in Orgad's composition.

The festival also featured first performances of works by P. Ben-Haim (Liturgical Cantata in five movements), Avidom (Mahler-Kalkstein), Lavry, Aviassaf Bernstein, K. Salomon, and others; the Jerusalem Broadcasting Service presented Ernest Bloch's Avodat Hakodesh (Sacred Service). The festival included a survey of piano music by contemporary Jewish and Israeli composers, presented by Frank Pelleg in Jerusalem, and a concluding event in the gardens of Hakirya, the Government suburb of Tel-Aviv.

Menuhin and Heifetz Heard

Just before the festival, Israel enjoyed the visit of two great violinists—first, Yehudi Menuhin and then Jascha Heifetz. Menuhin played in recital only. Hephzibah Menuhin came from Australia in order to play with her brother in Israel, and their reunion proved an exciting event for music-lovers in the country; only rarely does one experience a like spirit of chamber music collaboration. Menuhin's two sonata programs included Bartok's great work for solo violin.

Heifetz played the Brahms Concerto with the Philharmonic, Leonard Bernstein conducting, and presented a recital made up of show pieces and hackneyed fireworks. (It was unfortunate that, having had no opportunity to meet Israel's leading composers and to see their works, he later made ill-founded statements about Israeli music to the foreign press and criticized a public that was none too satisfied with his own contribution to the country's musical culture, even though enraptured by his flawless virtuosity.)

The next soloist was Jennie Tourel, paying her second welcome visit to Israel. Under Bernstein, she took part in the first local performance of Mahler's Lied von der Erde, with Ernst Garay as tenor soloist; and was heard in recital.

Three young pianists appeared in the summer season with the Philharmonic. First came Sigi Weissenberg, who was criticized for choosing Rachmaninoff's empty Third Concerto as his vehicle; the others were Lola Granetman and Peter Wallfish, the latter especially successful with a Mozart Concerto. Rudolf Bergmann, violin leader, played the Beethoven Concerto.

Conductor of the summer season of open-air concerts was Dean Dixon, to whom Israeli audiences at once took a liking. Among his offerings were first performances of novelties, and for his soloist in a series of concerts he had the Metropolitan tenor Jan Peerce. Peerce sang operatic excerpts and light songs, among them popular ditties in the Yiddish idiom.

Other recent guests in this country were Tanya Gould, pianist, who broadcast Beethoven and Bach concertos; and Marguerite Kozenn, soprano. There were also a group of opera singers from Jugoslavia; and the Negro singer, Aubrey Pankey, gave recitals.

Novelties at French Festival

AIX-EN-PROVENCE.—The third Festival of Music in Aix-en-Provence, birthplace of Darius Milhaud, presented his Le Carnaval d'Aix, for piano and orchestra, performed by the Paris Conservatoire Orchestra under Hans Rosbaud. Francis Poulenc was soloist in his charming Piano Concerto, which had its European introduction by the Paris Orchestre National, with Charles Munch conducting. The initial concert hearing of Georges Auric's score for Le Peintre et son Modèle, produced by the Ballet des Champs-Élysées last season, was another feature. Munch also gave the first performance of the tone-poem Andrea del Sarto by Daniel Lesur, which is influenced by neo-Romantic ideals. Messiaen's vast Turangalila-Symphony, premiered in the U. S. last winter, did not succeed in creating a favorable impression.

Other unusual events included a concert of Vivaldi works by the Coro Polifonico of the Santa Cecilia Academy in Rome, including his music drama Il Giustino (in a concert version) and the Gloria Mass. The Chorus of the Strasbourg Cathedral under Abbé Hoch gave rare motets by old-time composers. André Marchal, organist, played works of Bach, and the Missa Brevis of Palestrina was also heard. A sacred Sonata by Monteverdi, a dance suite from Purcell's opera Diocletian were among other novelties. Nadia Boulanger conducted the Paris Conservatoire Orchestra in a program of tasteful works. Wilhelm Kempff, pianist, was soloist in concertos by Bach, Mozart and Beethoven.

Mozart's Don Giovanni was performed under Rosbaud's direction, with a cast including Suzanne Danco, Carla Castellani, Marcello Cortis, Eraldo Coda, Raphael Arie, Emmy Loose, and Cosi Fan Tutte was sung by Mme. Danco, Eugenia Zareska, Leopold Simoneau, Renato Capocchi and Mr. Cortis and others. The *décors* by the French painter Balthus were especially delightful. B. T.

Vienna International Festival

VIENNA.—An International Music Festival under the patronage of the Vienna Concert Society will be held between March 31 and April 15, 1951, with renowned soloists from several nations participating. The program will include works of modern composers, with Richard Strauss' Waltz, Muenchen, opening the festival and scores by Monteverdi, Mahler, Britten, Hindemith, Blacher and others presented.

TEE PARTY . . . Kathleen Ferrier, British contralto, joins George Szell, musical director of the Cleveland Orchestra, on the links at Zumikon, near Zurich.

Scots Form Permanent Orchestra

GLASGOW.—The Scottish National Orchestra Society, Ltd., has been formed to establish an ensemble functioning in Scotland throughout the year, in association with The Arts Council of Great Britain and The Choral and Orchestral Union of Glasgow. Walter Susskind, for four years leader of the Scottish Orchestra, has been appointed conductor. Hans Schmidt-Isserstedt, director of the Northwest German Radio Symphony in Hamburg, will be a guest.

Plans for the present season include 27 Saturday evening, 22 Sunday afternoon and seven Sunday evening events in Glasgow, also the annual Messiah performance by the Choral Union of that city, and a special evening program; in Edinburgh, two series of 13 fortnightly concerts in the Usher Hall; seven monthly programs each in Aberdeen and Dundee and other concerts throughout Scotland. The orchestra has also been invited to appear in two concerts in London in June, 1951, in connection with the Festival of Britain; and will take part in performances with the Glasgow Grand Opera Society in Mefistofele by Boito and Jeanie Deans by Hamish McCunn there next May.

Bayreuth Festival Plans Announced

Plans for the revival of the Bayreuth Festival in 1951 were confirmed in a cablegram from Wieland Wagner, grandson of the composer, received by Carleton Smith, director of the National Arts Foundation, New York. The series will open, according to present schedules, on June 29, 1951, with Beethoven's Ninth Symphony conducted by Wilhelm Furtwängler. The festival proper will include performances of The Ring, Parsifal and Die Meistersinger. Knappertsbusch and von Karajan will conduct.

The heirs of the composer have rejected an offer by the Bavarian Government to subsidize the festival. According to Mr. Smith, they "have declared a willingness to sell some of the original Wagner manuscripts, if necessary, to maintain the family tradition." The family possesses most of these, except for a few which were acquired by the Nazi Ministry of Trade and presented to Hitler; that for Die Walkuere is among the "lost" ones. Mr. Smith vainly made a search for them this summer in a Benedictine Monastery at Klostergrussnau, Silesia. He stated that American singers wishing to be considered for roles in the Bayreuth performances should communicate with the National Arts Foundation, 60 Broadway, New York.

Buenos Aires Opera Mounts Two Revivals

By Jorge M. White

BUENOS AIRES.—Verdi's Otello was restored at the Colon after eight years in a performance of generally superior sort. Mario del Monaco made his greatest success to date in the title role, an impersonation of dramatic intensity, pathos and tonal richness, and was acclaimed by the audience. Delia Rigal gave a sensitive, tender and vocally appealing delineation of Desdemona. Carlos Guichandut was the Iago, and Eugenio Valori a vocally and histrionically distinguished Cassio. The new stage director, Gunther Rennert, provided a restudied *mise-en-scène*, especially effective in the first act, which had impressive mass movements, and beautiful lighting in the love scene. Antonino Votto again demonstrated his efficiency as a conductor, with a detailed and deeply musical reading of the Verdi score.

Another interesting revival was Cimarosa's Il Matrimonio Segreto, not given here since 1936. The sparkling stage presentation conceived by Dr. Otto Erhardt had genuine *opera buffa* atmosphere, aided by resplendent new "rococo" sets designed by Hector Basaldua. Elena Arizmondi sang the role of Carolina in gracious manner, and with a voice youthful, fresh and brilliant. Renato Cesari as Count Robinson looked the part, and sang with restraint and good style. Other roles were sung by Felipe Romito (Geronimo), Olga Chelavine (Elisetta), Nino Falzetti (Paolino), Luisa Bartoletti (Fidalma), completing a meritorious cast under the spirited baton of Ferrucio Calusio.

La Forza del Destino marked the seasonal farewell of Del Monaco, who has become an Argentine favorite. His rich vocal powers were generously displayed in the arias and duets of Don Alvaro. Rigal's Leonora had breadth and warm quality of tone. Disma de Cecco was an opulent-voiced Preziosilla. Guichandut displayed dramatic strength as Don Carlos. Andres Huc Santana was a vocally resonant Father Guardiano. Votto was an authoritative conductor.

Artur Rodzinski, who recently arrived from the United States, made his first appearance as conductor of a concert by the Colon Orchestra, and later was to lead Moussorgsky's Khovantchina and Rimsky-Korsakoff's Le Coq d'Or.

Kubelik Ends Series

Rafael Kubelik concluded his series with the State Orchestra with much success. The difficulties of the Double Concerto by Martinu were met with accuracy, and Dvorak's New World Symphony had an ideal reading, which quite carried away the audience. The Rachmaninoff Concerto No. 3 for piano and orchestra was performed with power and brilliancy, Witold Malcuzynski being the soloist. The final concert included a beautiful hearing of the Brahms Concerto in B major, with Solomon as piano soloist, done in noble style and with flawless articulation.

After an absence of five years, Ines Gomez Carrillo, Argentine pianist, triumphed in two recitals at the Colon. . . . The Vassili Lambrinos Ballet Group appeared with much success at the Odeon Theatre, among the novelties being Lambrinos' choreography for Liszt's Sonata, with a tragic-romantic plot by Miguel Terekhov. Narcisse, set to Ravel's Introduction and Allegro, had new choreography by Nina Verchinina. Oscar Donato Colacelli and Francisco Ocampo played the two-piano accompaniments.

Carvalho Leads Three Novelties in Rio

By Ceicao de Barros Barreto

RIO DE JANEIRO.—With a program including three works in first hearing in Rio, Eleazar de Carvalho reappeared at the Teatro Municipal in a concert with the Orquestra Sinfonica Brasileira. The works heard were Carmargo Guarnieri's Second Symphony, Jacques Ibert's Escales, and Richard Strauss' Thus Spake Zarathustra.

Guarnieri's Symphony had a spirited and well proportioned reading. Though it is not written in the classical idiom, it retains the sonata form in the last movement, Festivo. The composer does not employ regional themes but he maintains much of the Brazilian atmosphere throughout, particularly in the slow movement, Terno, which begins with a nostalgic and expressive theme for English horn. The introduction to the first movement, Energico, assertive and strong, leads to a theme effectively developed with contrapuntal devices. The final Festivo closes the work with full and joyous use of rhythm. The performance had an enthusiastic reception, Guarnieri and Carvalho acknowleding applause from the stage. Ibert's colorful triptych was negotiated with skill and imagination, and warmly welcomed by the public. Strauss' tone poem closed the list in a conscientious interpretation, revealing the composer's marvelous mastery of the modern orchestra.

Carvalho also directed the Orquestra Sinfônica Brasileira, in the Sunday concerts at the Rex Theater, and in the Radio Ministerio de Educação.

The pianist Sigi Weissenberg was one of the recitalists recently heard at the Teatro Municipal, in his second visit to this country under the sponsorship of the Associação Brasileira de Concertos. Works by Bach, Soler, Scarlatti, Moussorgsky and Guarnieri composed his program, performed with considerable authority. His playing was marked by beautiful tone, effortlessly produced, with a happy balance of eloquence and taste, together with great finger dexterity and vitality. He was recalled for many encores.

Recital and Chamber Events

Yára Bernette, Brazilian pianist, so rarely heard in Rio, gave one of her beautiful performances at the Teatro Municipal, in the Cultura Artistica series. Her program ranged from Bach, Beethoven, Brahms, Schumann to Debussy and Prokofieff. Her playing had a lovely singing tone quality, matched by a technique always clear and relevant of details. Schumann's Sonata sounded superbly in its impetuous romanticism, and she gave a skillful treatment to Prokofieff's Visions Fugitives and Sonata. The other numbers were no less successful. Mme. Bernette is an extremely convincing pianist, and her musicianship reveals a talent of high rank.

The Barylli String Quartet provided one of the best evenings in the Cultura Artistica series at the Teatro Municipal. This Viennese ensemble, visiting Brazil for the first time, is composed of Walter Barylli and Wolfgang Poduschka, violinists, Alfons Gruenberg, viola, and Wilhelm Winkler, cello. The program consisted of three quartets, by Schubert, Hindemith and Brahms. The players' artistry was evidenced in all the works performed by readings of a high technical quality, mellow and glowing tone, and fine ensemble balance. Special interest was aroused by the Hindemith's Quartet, a beautiful work of a dark lyricism, to which the interpreters gave a superb treatment. The quartet was also heard twice at the Press Association.

American Conductor in Argentine

Walter Hendl, conductor of the Dallas Symphony Orchestra, was congratulated by Juan C. Traversa, director of the Colon Opera House, after conducting the Buenos Aires Municipal Orchestra and playing the solo part of Gershwin's Concerto in F in a gala program there. As encore, the same composer's Rhapsody in Blue was performed by him. The concert began with an Argentine work, Alberto Ginastera's Obertura para el Faust Criollo, and Beethoven's Second Symphony. The finale was made up of an Ode to San Martin (the Liberator of Argentina), written especially for the occasion by Mr. Hendl, and Ravel's La Valse. An audience of some 2,500 included many governmental and other notables.

Ormandy, Ansermet Temporarily Exchange Batons

GENEVA.—Eugene Ormandy, conductor of the Philadelphia Orchestra, on Sept. 13 conducted the Orchestre de la Suisse Romande, on invitation from its founder and conductor, Ernest Ansermet, who will in turn conduct the Philadelphia group in its home city on Dec. 29, 30 and Jan. 1. Mr. and Mrs. Ormandy were guests at a reception held by members of the U.S. diplomatic staff in Geneva. On Sept. 21, 24 and 28, Ormandy conducted the Danish Symphony Orchestra in Copenhagen. He returned to open the Philadelphians' season on Oct. 6 and 7.

Judson to Manage Eleanor Steber

Eleanor Steber, soprano of the Metropolitan Opera, will be under the management of Judson, O'Neill and Judd, Inc., division of Columbia Artists Management, for the season 1951-52. Arthur Judson will represent Miss Steber in all of her artistic activities. The American soprano is well known in the fields of opera, concert, radio, television, and recordings.

At the Metropolitan this season, Miss Steber will make her first appearance as Donna Elvira in Don Giovanni. Other roles in which she will be heard are Pamina in The Magic Flute, the Marschallin in Rosenkavalier, Elisabetta in Don Carlo, and Marguerite in Faust.

Besancon Holds International Fete

PARIS.—The third International Music Festival at Besançon, from Sept. 6 to 17, had among its features appearances by Joseph Szigeti, Wilhelm Kempff, Marguerite Long, Ninon Vallin, Hélène Bouvier, Max Lorenz, the Chanteurs de Lyon and the Ballet of the Paris Opéra. The Concerts Colonne and Paris Conservatoire Orchestras were heard in concert under the batons of Paul Paray, André Cluytens, Carl Schuricht and George Sebastian, presenting works by Mozart, Beethoven, Schumann, Strauss, Debussy, Wagner and Ravel. Choral and organ programs given in Saint-Jean Cathedral included Goudimel's Mass, Le Bien que j'ay, sung by the Chanteurs Comtois, and Maurice Duruflé's Requiem, with the composer at the organ.

Los Angeles Greets Rewarding Premieres

By C. Sharpless Hickman

LOS ANGELES.—Save for a concert by the New Orchestra of Los Angeles—a semi-professional rehearsal group led by Peter Jona Korn and Ernest Gold—the season here is still in the chamber music and small recital stages. Nevertheless, for the adventurer in new scores, it has been filled with interest.

The New Orchestra's program at U.S.C., like the one it played last spring, was made up of works by young resident composers whose average age was 30. The program as a whole was qualitatively not only more even, but on a higher level than the first. Harper MacKay's Overture for Orchestra (1947) was crisp, driving, and a pleasant start. Hugh Mullins' Sonata for Orchestra (1949) impressed us most; it had a beautiful Adagio which was almost an extended threnody for strings and winds, and ended with a handsomely worked-out Allegro in "quasi marziale" style. Both works were soundly grounded in construction, and handled orchestral textures in a manner whose sole end was not merely experimentation.

Warren Wirtz' Chorale Prelude Suite (1947-48) was more advanced in its complexity, yet left us curiously indifferent. Conductor Korn's First Symphony (1941-46) owed much debt to Mahler, and was rather diffuse, lacking direction and forward movement despite its changes of pace and dynamics. The orchestra played very well, though a background hampered the projection of orchestral tone.

Roof Concerts Continued

The Roof's second concert (the first was reviewed last issue) opened its six-concert Mozart series, and was superbly played by the American String Quartet —Eudice Shapiro and Robert Sushel, violins; Virginia Majewski, viola and Victor Gottlieb, cello. High point of the evening, however, was not the G Major (K. 387) and C Major (K. 465) Quartets, but the intervening Third Quartet by Paul Hindemith which, like other modern works on future Mozart series programs, will provide a contrast to the chief fare. This, one of the composer's greater works, was given a magnificent reading.

The third Roof program featured James Arkatov as soloist in the G Major (First) Cello Suite by Bach, and Hindemith's Chamber Concerto for Cello and 10 Solo Instruments, given here for the first time. Arkatov is a very smooth player with a firm, fine tone, but unfortunately is either too discreet a chamber musician or lacking in the drive to give his solo work the highest impact. The violin work of Marshall Sosson in the Beethoven E flat Major Septet and in the Hindemith, the exquisite Haydn Divertissement No. 2 for flute, violin and cello, in which he joined with flutist Doriot Anthony and Michel Penha, were highlights of this program. The Hindemith Chamber Concerto seemed harsh and consciously experimental, in contrast to the previous week's Third Quartet. The program drew an overflow audience of 500.

Other New Scores Heard

A recital by Israel Baker, violinist, and Yaltah Menuhin Rolfe (Yehudi's younger sister), pianist, in Santa Monica, brought the premiere of Eric Zeisl's "Brandeis" Sonata—inspired in him by his stay at the Music and Dance Institute of the Brandeis Institute in the Santa Susana hills, near here, this summer. A strong, impassioned piece which reflects rather than traces the Hebraic liturgical idiom, its second movement is exceptionally lovely, with a finale of dazzling pyrotechnics as spirited as the *horas* danced by the Brandeis campers.

The four concluding concerts in ABC's network broadcasts of Julius Toldi's "Music of Today" series have included Schoenberg's Peace on Earth, as sung by the Roger Wagner Chorale; music by Jacques Ibert as played by pianist John Crown and flutist Haakon Bergh; and, from New York, performances by the vital Juilliard Quartet of Bartok's Fourth and William Schuman's Third String Quartets.

The Los Angeles County Museum's free chamber music series, which this summer has emphasized contemporary music, ended with Frances Mullen's performance of Ives' "Concord" Sonata. Among other Sunday afternoon programs in this series were the American Art Quartet's playing of works by Lukas Foss and Alan Shulman; Barber's Cello and Piano Sonata, played by Kurt Reher and Mario di Tullio; and a performance of Schoenberg's Second Chamber Symphony in two-piano form by Leonard Stein and Natalie Limonick.

Early recitals have been given by James Stanley, baritone and Miriam Molin, pianist. The former sang an interesting and exacting program (including Poulenc, Britten, Bowles, Niles, Watts and Menotti works) in musicianly style. Miss Molin's piano recital included a first performance of Ernst Krenek's George Washington Variations, which took a simple Colonial marching tune through some intricate harmonic byways.

COLORADO BOUND . . . The Paganini Quartet—left to right, Gustave Rosseels, Adolphe Frezin, Henri Temianka, Charles Foidart—en route for summer engagements at the Aspen Festival. Next stop, Los Angeles, to record for RCA-Victor.

News Notes

Re-engagement of David Frisina as concertmaster of the Philharmonic Orchestra far the forthcoming season has been announced by musical director and conductor Alfred Wallenstein. For the first time in several years vocalists will play an important part in the solo ranks, with Flagstad opening the season on Nov. 17, and Bidu Sayao, Ferrucio Tagliavini, Suzanne Danco, Janice Moudry and Phyllis Moffett being also signed. . . . Edmund Chassman, son of violinist Joachim Chassman, has left for Buffalo where he will be first clarinettist with the Philharmonic under William Steinberg, who gave him an audition here last year. . . . Otto Klemperer will return to the city where for several years he led the Philharmonic Orchestra, to play an all-Bach program at U.S.C. for the benefit of its School of Music Fund and the Guild Opera Company. Many former first-desk players under him will join him for the odd-numbered Brandenburg Concerti and the B Minor Suite, with Alice Ehlers, Adolph Koldofsky and Eudice Shapiro playing in the chamber orchestra. . . . The Roger Wagner Chorale has been signed by Allegro Records for the Bach Cantatas Nos. 65 and 106.

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Cleveland Schedules Many Attractions

CLEVELAND.—Embarking upon its 33rd season, the Cleveland Orchestra mourns the recent passing of its creator Adella Prentiss Hughes, whose vision and enthusiasm were largely responsible for this city's taking an important musical place in the nation. George Szell, awarded a new three-year contract after his fourth year at the helm, has planned 24 pairs of concerts which should have much appeal to his many admirers.

Mr. Szell is to conduct 18 pairs of concerts, with Dimitri Mitropoulos, William Steinberg and Rudolph Ringwall each assuming two pairs during the season. Many novelties are programmed: of these, the Bartok Concerto performed by the former concertmaster, Tossy Spivakovsky; Eunice Podis, appearing in the Menotti Piano Concerto; Bruckner's and Mahler's Fourth Symphonies, the latter with Marie Kraft in the mezzo-soprano part; Beryl Rubinstein, performing the Stravinsky Capriccio; concertmaster Josef Gingold, first cellist Ernest Silberstein, violist Abraham Skernick, and violinist Jacob Krachmalnik will complete the list of Cleveland soloists. Composers Herbert Elwell and Marcel Dick will be represented by major orchestral works to be performed by Mitropoulos and Szell. Other distinguished soloists include Heifetz, Rudolf Firkusny, Clifford Curzon, Rudolf Serkin, Pierre Fournier, young Michael Rabin and four soloists for Beethoven's Ninth Symphony, closing the season.

At the Cleveland Museum of Art important music events are scheduled; and with 16 major concerts also announced by the Bernardi management, Cleveland's concert calendar promises delectable offerings. The Sadler's Wells Ballet series is at this early date selling out 9,000 seats in the Public Auditorium. Other Bernardi attractions include Zino Francescatti; Ljuba Welitch; Marian Anderson; Luboshutz and Nemenoff; Marian Anderson; Erna Berger teamed with Eunice Podis; the Vienna Choir Boys; First Piano Quartet; the Don Cossacks with Igor Gorin; Elena Nikolaidi with the Longines Symphonette; Solomon; and the Charles Wagner production of La Boheme.

Outdoor Series Close

The series of 16 pop concerts by 70 members of the Cleveland Orchestra, under Rudolph Ringwall, went considerably in the red, albeit their musical success left nothing to be desired. Popular soloists included Alec Templeton, opening the series; Tossy Spivakovsky (who will also appear in a pair of regular Symphony concerts in January), playing the Wieniawski D minor Concerto; Charles Kullmann, Vivian della Chiesa, vocalists; Appleton and Field, and Morley and Gearhart, duo-pianists; Jesus Maria Sanroma, pianist; John Sebastian with his eloquent harmonica; Herbert Mayer in his own Piano Concerto; and Jean Chalifoux, making her debut as a talented harpist. Cleveland artists included Eunice Podis, in her 13th consecutive appearance at these concerts; young Kenneth Wolf, composer-pianist; Ernest Kardos, assistant concertmaster; and comely Gloria Godfrey in operatic arias.

The Cain Park open air performances also fell short of the financial goal, although a high degree of excellence was maintained. Benno Franck staged an elaborate Midsummer Night's Dream production with Mendelssohn's music; another spectacle was Smetana's Bartered Bride, in which Beverley Dame distinguished herself as Marie. Brigadoon, drawing capacity crowds, was the only attraction to pay for itself. All performances had a two-week schedule. It is believed a solution to the deficit will be found next season.

Local Opera Forces Appear

Launching the fall season on Sept. 17 was an excellent performance of Traviata, prepared, coached and staged by Carmela Cafarelli and her opera group. As in past seasons, an adequate orchestra in the pit was directed by Giuseppe Bamboschek. A large and efficient chorus formed the background for the young principals—Vanna Doglio Cafarelli, appealing and charming as Violetta; Albert Palumbo of New York and Italy, an ardent Alfredo; and Raymond Petrich, with his warm baritone, repeating the Elder Germont he had successfully essayed in a previous performance. The large supporting cast from Miss Cafarelli's studio included Myrtle and Michael Pappas, William Cowles, Richard Fortune, Eleanor Wells and Norman Braun. A large, enthusiastic audience paid tribute to the work of Miss Cafarelli, in her 17th annual presentation of the standard operas.

ROSE WIDDER.

St. Louis Symphony Enters 71st Year

ST. LOUIS.—The seventy-first season of the St. Louis Symphony Orchestra begins on Oct. 20, with Vladimir Golschmann entering his twentieth year as conductor. Twenty concert pairs will be augmented with several extra concerts and the usual tours. Assisting artists for the season will be Alexander Brailowsky, Claudio Arrau, Clifford Curzon, Rudolf Firkusny, Zadel Skolovsky and Nicole Henriot, pianists, also the piano trio composed of Robert, Gaby and Jean Casadesus. Violinists will be Yehudi Menuhin, Joseph Szigeti, Tossy Spivakovsky, Szymon Goldberg and Norman Carol. Gregor Piatigorsky and Avram Lavin are the cellists, and the vocalists to be heard are Giuseppe Di Stefano, Elena Nikolaidi and Judith Doniger. During Mr. Golschmann's mid-season vacation, the guest conductor will be Eleazar De Carvalho. Harry Farbman remains as assistant conductor and concertmaster.

Municipal Opera Finale

St. Louis Municipal Opera closed its annual season with a total attendance for 84 performances of 807,229. Four cancellations due to rain caused a decline of 90,874 from last year. However, no financial loss was incurred, and as usual, all guarantors were reimbursed in full.

Three attendance records were broken, despite the weather. Desert Song established a new record for an opening performance and a week's run. Record for a single performance, 12,123, was set during the showing of the Rodgers and Hammerstein Musical Festival. Total attendance by production, including persons in the 1,457 free seats was: Brigadoon, 96,409; Rosalie, 67,368; East Wind, 63,509; Of Thee I Sing, 60,957; Robin Hood, 66,636; Lady in the Dark, 63,275; Desert Song, 83,541; Pink Lady, 61,118; Whoopee, 58,733; Rodgers & Hammerstein Festival, 66,497; and Carousel, 119,185, the last having a two weeks run.

O. C.

Copland to Be Feted

A concert at the Museum of Modern Art to mark the 50th birthday of Aaron Copland will open the 28th season of the League of Composers on Nov. 5. The program ranges from "As it fell upon a day" (1923) to Copland's latest work, a piano quartet, which will receive its first New York hearing; a performance also will be given Sextet (1937), In the Beginning, a choral work written for the Harvard Symposium of Criticism in 1947, and songs from his recent Emily Dickinson cycle. Participating will be the Schola Cantorum under Hugh Ross, Juilliard String Quartet and several soloists.

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THE DANCE: By ROSALYN KROKOVER

Summarizing the N. Y. Sadler's Wells Series

When the Sadler's Wells closed its three-week season at the Metropolitan Opera House on the evening of Oct. 1, the box office receipts were reported to have exceeded $300,000 for the period. This figure may represent some kind of a record for a ballet season, as it is impossible to recall any similar boast—during the last decade, at any rate. It is interesting to note that the relatively few changes in program made no damaging effect on the financial return.

What puzzles one is why the New York audiences demand a different program every night, with novelty after novelty, from their own native companies while a visiting company can be a complete sellout pursuing the policy of repetition. The latter, of course, is far more sensible as it is much easier on the dancers, as well as all those who take part in the production. It also makes for a more secure performance all the way around. That is why one is always assured of a smooth, finished evening of ballet by the Sadler's Wells; whereas, with our companies' back-breaking schedule, performances are apt to become a bit helter-skelter. It would be comforting to feel that the American public would support a policy for its own companies similar to that of the English organization.

Dante Sonata Presented

Frederick Ashton's Dante Sonata had its first American performance on Sept. 23. The work is subtitled Apres Une Lecture de Dante, and has music by Franz Liszt which has been orchestrated for piano and orchestra by Constant Lambert. The costumes and decor were by Sophie Fedorovitch after Flaxman.

Although this piece was first produced ten years ago, it could almost have dated back to the Denishawn school with a suggestion of the Massine symphonic period. It has to do with Children of Light and Children of Darkness, or, in other words, the good and evil theme. There is much dancing, prancing and struggle, all in bare feet, and little is accomplished that is artistically satisfying. Margot Fonteyn is Good and Moira Shearer is Evil. They both do as well as they can with their parts but even they, with all their talent and skill, are unable to lift the piece into an acceptable state. The other two ballets on the program were Checkmate and Wedding Bouquet. Neither stand up well with repetition. Checkmate was well danced with Gillian Lynne as the Black Queen, Julia Farron the Red Queen, and Alixis Rassine and John Hart as the First and Second Red Knights. The Wedding Bouquet has conductor Robert Irving as narrator, and a fine one he was. This ballet has a certain charm but is lacking in sustained choreographic interest.

Shearer as Giselle

The Sept. 30 afternoon performance of Giselle had Moira Shearer and Robert Helpmann in the leading roles. Miss Shearer gave as convincing a performance, dramatically, of the part as has been seen in quite a while, and she danced it beautifully. Her transition from happy peasant girl to tragic death was quite remarkable in its smoothness and timing while her second act was a model in sustained mood. As an actor Robert Helpmann was the best Albrecht we have ever seen. He brought so much dignity and character to the part that his shortcomings as a dancer could be overlooked. Gillian Lynne was an excellent Myrtha, displaying an abundance of poise and control.

PETIT'S CARMEN . . . Repeated in the opening program of Les Ballets de Paris at the National Theatre Oct. 8. The title role is danced by Colette Marchand during the first part of the four-week season. The music is culled from the Bizet score and the brilliant sets and costumes are by the Spanish painter, Antoine Clave.

The production, as a whole, is pretty much the same as the Ballet Theatre version. The greatest difference is in the corps de ballet choreography; and there are a few minor details in the second act staging that have not been seen here before.

Les Patineurs—English Version

Choreographically, the Sadler's Wells production of Les Patineurs is almost identical with that of Ballet Theatre. The major difference is the superiority of the British company's decor and costumes. The dancers are clothed in browns, blues, maroon and white instead of the garish colors employed by the Americans. It was, technically, a brilliant performance that Sadler's Wells gave. Rowena Jackson displayed some marvellous turns, Brian Shaw was equally steady, and Nadia Nerina, Julia Farron, Richard Ellis and others all helped make the performance outstanding.

On the whole, one's general impression of the company remains unchanged from last year. It has three fine ballerinas, is rather weak in the male wing (though occasionally one of their men will come out with some startlingly fine work), is distressingly weak in the modern wing, has a superbly trained ensemble, and does the full-length classics like Sleeping Beauty or Swan Lake in a manner that disarms criticism.

Dance News

The Brooklyn Institute of Arts and Sciences is presenting a series of eight dance programs this season, two of which —American Indian program, featuring Tom Two Arrows (Nov. 25) and Dance Lore of India, with Gina (March 10)—are for young people. The others are Angna Enters (Dec. 12); The Orfeo de Majorca, ensemble of singers and dancers from the island of Majorca (Dec. 19); Pearl Primus and her company in Dark Symphony (Feb. 13); Jacques Cartier (Mar. 3); Iva Kitchell (Mar. 6); and Dances of the South Pacific, featuring Taneo (April 7). . . . Walter Terry, dance critic for the New York Herald Tribune is conducting a series of open interviews at the Y.M. & Y.W.H.A. on each of the following Sunday afternoons: Oct. 22, Nov. 5 and 12, Feb. 25, Mar. 25 and May 20. Artists to be interviewed include George Balanchine, Doris Humphrey, Jerome Robbins, Florence Rogge, Helen Tamiris and Agnes de Mille. Each artist will discuss his or her choreographic viewpoint and experiences; assisting groups will demonstrate the discussions.

Iva Kitchell this month begins her fall concert tour, which again takes her to all parts of this country, as well as Canada and Hawaii. On Sept. 25 she made a last minute substitution for Jerome Hines in Auburn, New York. The Metropolitan basso was unable to fulfill his engagement because of illness. . . . Theatre Dance, Inc., wishes to make it known that the policy of opening its concerts to all choreographers who measure up to professional standards is being continued. Those interested in presenting works should contact the organization at 1329 Ave. of the Americas. A preliminary is planned for Nov. 5 at the Stephen-Wallace Studio. . . .

Until Renee Jeanmaire, who danced Carmen in Roland Petit's Les Ballets de Paris here last year, recovers from a leg operation, the title role will be danced by Colette Marchand. . . . Mia Slavenska and her Ballet Variante opened her tour of the West Indies and South America in San Juan early this month.

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THE CHOIR CORNER

Ninth Centenary of Guido's Death Marked

The ninth centenary of the death of Guido d'Arezzo, sometimes known by his Latin variant of Aretinus, the Benedictine monk who revolutionized the theory of his day, is being marked in Italy, in sacred music conferences which have taken place in connection with the Holy Year. A festival of several days' duration was held in Arezzo.

A National Committee in Italy founded an International Concours for a critical study on Guido and his musical innovations. The prize is 500,000 Italian lire, for an unpublished essay in Italian or Latin and sent in a sealed envelope with a pseudonym to the Secretary of the Committee, at the Accademia Petrarca, Arezzo, Italy, before Dec. 31, 1950.

According to the rather scanty facts available about his life, Guido was born in Arezzo, Tuscan village, about the year 995 and died at Avellano on May 17, 1050, though the date is in dispute. He entered the Benedictine order at the monastery of Pomposa, near Ferrara. Some of his work was done in France, at the monastery of St. Maur des Fosses, near Paris, where he evolved a system of teaching music so novel for its time that he was called to Rome by Pope John XIX to expound it. He was elevated to Prior of the Camaldolie fraternity at Avellano in 1029.

Wrote Epoch-making Text

Known by the name of "Padre della Musica," he in 1024 completed a monumental treatise called "Micrologus de disciplina artis musicae," various MS. copies of which are preserved in the British Museum. He had been antedated in some of his discoveries by others, but he amplified the system which was set up by Odo of Cluny by which each note was designated by a letter. He also is credited with introducing the four-line staff, and the use of devices of quite a modern type in his teaching, such as the "Guidonian hand," which served to fix in the memory various notes by visualizing them as part of the human hand. His methods did a great deal to simplify the intricate art of solmization, or the singing of the notes of the scale to syllables. Whereas ancient Greek music divided the scale into groups of four consecutive degrees, or tetrachords, Guido and his disciples split it into groups of six degrees.

The Prior of Avellano is most famous for his system of naming the degrees of the hexachord, or six-note scale, by the first syllables of the lines in a hymn to St. John, which gave rise to the sequence "ut, re, mi, fa, sol, la." These syllables were used originally for one hexachord called "naturale," but later it was found convenient to employ the same ones for other hexachords, the "ut" being movable. Thus developed a form of modulation known as "mutation." In the 17th Century, "do" replaced "ut," and a seventh interval, "ti" or "si" —the leading tone piously shunned by the medievalists as a horrible discord— "the devil's note"—was added to form the modern scale.

Modern solfège, with its movable "do," owes much to this 11th century innovator, whose home village was visited this summer by many musicologists and members of the clergy, paying reverence to his memory.

GUIDO DISCUSSING with Bishop Theobald an interval of the monocord: from an old MS. (The theorist is at the left.)

Premiere at St. Louis Cathedral

ST. LOUIS.—A new symphonic poem for organ, St. Louis, King of France, by Camil Van Hulse, was given its world premiere recently at the new St. Louis Cathedral by Dr. Mario Salvador, organist and choir director of the institution, to whom the work is dedicated. The great edifice was filled with an audience eager to do homage to the renowned Belgian composer, as well as to the work's brilliant interpreter.

The score is in seven sections depicting various periods in the life of the Saint. Beginning with St. Louis—Crusader, it then describes in the following sections, Consoler, Healing of Bodies and Souls; Justicer; Mystic, Christian King of France; Death; and King and Confessor. Couched in modified modern idiom, the work has strength and vitality, an intriguing melodic structure and many contrapuntal devices ingeniously contrived.

Also included on Dr. Salvador's program were Bach's D minor Toccata and Fugue; the Belgian Mother's Song, by Benoit-Courboin; Salvador's arrangement of Schubert's Ave Maria, and Gigout's Grand Choeur Dialogue.

Following the recital a reception was held in Cathedral Hall, during which Joseph Archbishop Ritter presented Mr. Van Hulse with a bronze statuette of St. Louis. O. C.

Choir Notes

The School of Sacred Music of the Hebrew Union College, Jewish Institute of Religion, New York, has instituted a program of Liberal Judaism to prepare rabbis, cantors and educators, and to provide guidance and religious materials for more than 400 member congregations in 325 United States communities. A maintenance fund of more than a million dollars is sought. . . . On Oct. 10 a dedication recital was played by Hugh Giles on the new M. P. Moller organ (given in memory of Reginald L. Sweet) at the Central Presbyterian Church. . . . St. George's Choral Society, of St. George's P. E. Church, formed last season by the choir director, George Kemmer, to enlist students and business people in choral singing, will give five special musical services in conjunction with the choir of the church, the Brahms Requiem, Handel's Messiah, a carol service, Bach's St. Matthew Passion, and the annual Service of Spirituals.

MUSIC FOR THE CHOIR LOFT

For Organ

THE CHURCH ORGANIST'S GOLDEN TREASURY (Vol. I), edited by Carl F. Pfatteicher and Archibald T. Davidson. Oliver Ditson Co. (Theodore Presser Co.) $3.50.

A splendid volume devoted to chorale preludes for organ composed prior to or contemporaneous with Bach. Fine organ music, with ample explanatory text. Over 170 pages of special organ material by Pachelbel, Boehm, Fischer, Scheidt, etc., and in addition some of Bach's compositions in the same field.

TWO PRELUDES AND FUGUES, by Dietrich Buxtehude, edited by Robert Leech Bedell. H. W. Gray Co., agents for Novello and Co., Ltd., London. 90c.

These works by Bach's predecessor are solemn and beautiful contrapuntal numbers, in E major and A minor, involved in fugal treatment and suitable for audiences of more than average knowledge and appreciation. Mr. Bedell has marked all registration and other effects with much attention to detail. Each work covers six pages.

MISERERE MEI, by Marcel Dupré. S. Fornemann, Paris. The H. W. Gray Co., N. Y.

A seven-page opus by one of the modern French master organists. A moderato assai, brilliant in its registration, with a strong maestoso movement to its flowing cantabile pages.

SATB

O GOD, OUR HELP IN AGES PAST, by John Vincent, based on the hymn by Isaac Watts. Mills Music, Inc., N. Y. 15c.

A three-page treatment with the four voices moving in vigorous effect, a cappella. There is a piano accompaniment for rehearsal. Not difficult.

SAYINGS OF JESUS, set to music for 4-part mixed chorus with piano or organ, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 20c each.

A fine idea is contained in these simple settings (composed with effective solo opportunities for various voices) of six passages attributed to Jesus. The titles are: Let Not Your Heart Be Troubled (John XIV, 1-4); Greater Love Hath no Man (John XV, 12-14, 17); When Thou Prayest (Matthew VI, 6-8); Ye Are the Light of the World (Matthew V, 14-16); Do Ye Even So to Them (Matthew VII, 7-12); The Great Commandments (Mark XII, 29-31).

I SEE HIS BLOOD UPON THE ROSE, music by Albert Kirkpatrick, words by Joseph Plunkett. Carl Fischer, Inc., N.Y. 25c.

An extended work for mixed chorus, with brief solos, ad lib, for soprano, alto, tenor and bass, piano or organ accompaniment. There is a melodious quality to the writing. It tells of the Divine Presence in various aspects of Nature.

PRAISE THE NAME OF THE LORD, by by Alexis G. Maltzeff. Oliver Ditson Co., Philadelphia, 16c.

A sturdy, four-part anthem with attractive intertwining vocal lines on the word "Alleluia." There is a piano accompaniment.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Radio Networks Stint Quantity of Good Music

With the fall and winter season beginning, a survey of the serious music programs on the four major networks is apropos. Such a tabulation indicates clearly that the best standards in music are not being maintained on the air to the extent that such programs rightfully deserve. This applies not only to the individual radio stations (with some outstanding exceptions), but specifically to the four major networks, whose "cold shoulder" attitude toward serious music is even more marked this season than last. (This is revealed in the restricted number of broadcasts of the better music, and in the lack of variety and the indifferent quality of some that have so far survived the weeding-out process. Many of these have been relegated to the less desirable time spots on the program schedule.)

This season's good music roster is headed by the National Broadcasting Company. But with the exceptions of the NBC Symphony Orchestra, the Telephone Hour, the First Piano Quartet, the NBC String Quartet (Suns., 8:30 a.m.) and perhaps the Boston Symphony Orchestra Rehearsals (Sats., 9:30 a.m.), the picture of the best in music is pretty meagre—at least from a standpoint of variety—in comparison to the former NBC line-up. The network's other music programs, The Album of Familiar Music, The Railroad Hour, The Voice of Firestone, and The Cities Service Band do not fall consistently in the category of serious music.

Changes in Presentations

The NBC Symphony Orchestra will broadcast its concerts this season on Monday evenings at 10:00 p.m. (EST) but the series will not originate from Studio 8-H, Radio City, as it has for many years. This has been converted into a large television studio, where audiences will not be admitted.

According to present plans, NBC is considering having broadcasts from the old Manhattan Opera House on West 34th Street, New York, which is also used by RCA-Victor for recording purposes. One drastic innovation, however, has been definitely decided upon by NBC officials—studio audiences will be entirely eliminated, regardless from what locality broadcasts are made.

An encouraging note in the current radio music picture is that the American Broadcasting Company will again this season air the Metropolitan Opera Saturday matinee performances, and the opening night will be televised. The Metropolitan Opera Auditions of the Air will also be resumed around Nov. 7, with Lawrence Tibbett, noted American baritone of the company, in the role of host. The Piano Playhouse is being continued as well.

Columbia Symphony Disbanded

The Columbia Broadcasting System, which in the past has been in the forefront in presenting radio music programs of exceptionally high merit, this season lists only the Longines Symphonette (heard also over NBC and ABC, and switched from 4:30 to 10:30 p.m., Sundays), and the New York Philharmonic-Symphony Orchestra. The latter's Sunday concerts will no longer be broadcast at the time of the performances, but transcribed on tape and aired at 1:00 to 2:30 p.m. on the Sunday following the actual performance. In consequence, the first broadcast will be heard on Oct. 22, instead of the opening date of the series, Oct. 15. The network has also disbanded the CBS Symphony (which was rarely used last year) after an existence of fifteen years.

The only music program heard at present over the Mutual-WOR network is Sylvan Levin's excellent opera series, although this modest music fare will be somewhat augmented on Oct. 22 when the Oklahoma Symphony Orchestra will begin a series of broadcasts.

The programs of the four major networks thus present a somewhat lean outlook for listeners who like to hear good music, as well as those who are vitally concerned in the tonal profession.

This is especially true in the highly important field of new music. A comparison between the program schedules of the American networks, and the varied and fine quality of those broadcast by the BBC in England, the Canadian Broadcasting Corporation in Canada (not to mention the superior programs over the French radio system, which particularly stress contemporary music) emphasizes the neglect of recent productions here.

Tibbett and Rahn Open In The Barrier in Capital

WASHINGTON.—Lawrence Tibbett's venture into the theater aroused considerable expectation at the New Gayety Theater here Sept. 26, with the pre-Broadway premiere of The Barrier, the Langston Hughes-Jan Meyerowitz musical with a race-relations theme. Muriel Rahn is Tibbett's co-star.

Opening-night enthusiasm, however, gave way to box-office doldrums, and Producer Michael Myerberg slashed a scheduled two-week stand to five days and took the production straight to New York for revision, skipping a slated Baltimore stop altogether. Myerberg blamed "lack of public acceptance" of the play's subject matter.

During the production as presented here, Tibbett had but one outstanding lyrical episode. Miss Rahn easily stole the musical spotlight. Tibbett, as a white-suited planter, wedded to Georgia tradition, also perforce surrendered acting honors to Miss Rahn. She played the devoted and humble Negro housekeeper who had borne his children only to see them rejected. She gave the role as much reality as possible within the confines of a painful story—which involves the rebellion and killing by her son of his father in a quarrel.

Except for Miss Rahn's best moments, the show proved far from satisfying musically. In part, this may have been due to inadequacy of the orchestral forces, but there were more basic problems in the relative difficulty of the musical line and unintelligibility of the text.

Wilton Clary sang adequately the role of the rebellious son. Others in the cast were Lorenzo Herrera, Charlotte Holloman, Dolores Bowman, Laurence Watson, Victor Thorley, Richard Dennis, Robertnkersley, Jesse Jacobs and Stuart Hodes. Joel Spector was the director.

Charles Weidman and Doris Humphrey contributed some of the evening's best moments in the choreography for a scene in Act II, a flashback or dream sequence, danced effectively by Marc Breaux, Josephine Kenne and Helene Ellis.

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PIANIST

SILHOUETTES By MARY CRAIG

Vocal Methods of Past Offer Guide to Artistry

Many voices have been heard in recent years, deploring the tendency to hasten the young singer too quickly from the studio into the arduous routine of career singing, without extending the training period until vocal security is attained. This contrasts glaringly with the methods employed in the period often called the Golden Age of Song, from the 17th to the late 19th century. Then the technique and practice of beautiful singing was the subject of intensive study, and sound rules were established for the training and progress of the artist.

In an interview with Arthur Gerry, New York voice teacher, this subject recently came up for discussion. Mr. Gerry is himself an artist who has sung in oratorio, concerts, and opera here and in Europe. And the fundamental tenet in his creed of adequate preparation for successful performance is an apparently simple two-word code—vocal technique.

"I'm probably known as something of a fanatic in this regard," Mr. Gerry cheerfully admitted. "If it is old-fashioned to believe that we must crawl before we walk, and walk before we run—that teachers of singing should insist upon an almost complete mastery of the technique of the voice before we allow any serious approach to repertoire—then I am unashamedly so. The argument that there is not sufficient time available today to permit thorough procedure only points up the stupid waste of fine vocal material too early exploited.

Glance at the "Golden Era"

"To prove my maxim of first things first, take a swift glance at the historic period generally accepted by scholars and researchers as the peak era of vocal art. How were these artists trained? Scales, exercises and vocalises were the order of the day; patience and perseverance were an absolute necessity. They did not know the meaning of the word 'hurry,' in the acquisition of technical proficiency. It was not unusual for a student to work several years before being taught any repertoire. The supreme effort was directed toward the development and perfection of the instrument itself."

In the opinion of Mr. Gerry and other like-minded teachers, there is nothing mysterious about the olden-time methods of instruction, the principal requirement being that enough time should be allowed for vocal practice leading to adequate control and successful projection of the voice.

Meeting Demands of Today

"Opera, concert and radio fields offer one thing in common—hard, gruelling work. Not many can stand the present-day pace very long and none can last who has to worry about what the voice is going to do It is acknowledged that the best qualified singers are those with tenacity and skill that stem from the voice-saving element of technical security. It is also a foregone conclusion that the teacher alone cannot achieve this aim—the earnest, unflagging, intelligent cooperation of the student is a major factor.

"Naturally, I am not minimizing the essential language training, the selective, appropriate repertory for the individual vocalist," Mr. Gerry concluded. "Neither could I bypass dramatic schooling and all the vital deportment, presentation details that go into the making of the artist-singer. But, in my judgment—and based on observation of celebrated artists and much personal experience—the decisive requisite for success is—to know how to sing."

Faust by N. Y. City Opera

The spirit and gusto of the New York City Opera Company's new production of Gounod's Faust on Sept. 29 brought merited cheers. In fact, so generally excellent was the singing and orchestral playing that the hearer felt decidedly in the minority in quibbling over breaks in well-tried tradition or an arbitrary alteration in the composer's directions.

Two tenors were used for the title role—Giulio Gari as the old philosopher, Rudolf Petrak as Faust with youth restored. As the score permits resonant-voiced work for both, there was a pleasing sufficiency of the high notes which always thrill an opera audience. Frances Yeend was the Marguerite, lovely to see and to hear. Rafaele Arie made a magnificent Mephistopheles. Frances Bible, Mary Kreste and Arthur Newman, as in all their assignments with the company, turned in creditable jobs, respectively, as Siebel, Martha and Wagner. Walter Cassell was a sonorous-voiced Valentin and the ensemble "pepped up" the proceedings with somewhat more valor than discretion.

Jean Morel, conducting, gave a reading of the score which one might approve or question, according as one was a die-hard or an innovator. The opening up of cut portions of the original score amounted to little—chiefly a bit of the "Partez, partez" in the Garden scene music being restored.

The stage direction by Vladimir Rosing was dynamic and original, if some details of the Kermesse scene revealed more athletic abandon than required. The new sets by H. A. Condell were colorful and provocative, though tradition was seriously flouted when Marguerite—ostensibly a young girl of good background—was permitted to enter the village tavern. As a whole, the production was emotionally stirring, frequently brilliant. M. C.

MARGARITA ZAMBRANA, young Cuban soprano, was heard as Santuzza in the New York City Opera Company's production of Cavalleria Rusticana on Sept. 30.

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NEWS IN BRIEF

Risë Stevens is scheduled to appear in Der Rosenkavalier this season with the Paris Opéra, in a cast including artists from the Vienna Opera. The company will also give new productions of Mozart's Cosi Fan Tutte and Abduction from the Seraglio, Monteverdi's Orfeo, Rameau's Les Indes Galantes, Wagner's Siegfried, Honegger's Jeanne au Búcher, and Gounod's Faust.

Myra Hess returns to America late this month to open her tour in November with two appearances with the Chicago Symphony. The English pianist's New York recital takes place in Carnegie Hall on Jan. 12, and early in February she plays twice with the New York Philharmonic.

Doris Miriam Skipp, soprano, gave a recital on Sept. 26 at Plantations Auditorium, Providence, R. I., with Frederick Very at the piano.

Helene Root, soprano, has begun a five-months concert tour of the United States with the American Concert Association, including appearances in Washington, cities of Virginia, Georgia and Texas.

A program of songs was broadcast on Sept. 24 by Helen Lightner, soprano, over WNYC. Arpad Sandor was her accompanist.

Grace Hoffman, mezzo-soprano, was heard on the Chicago Theater of the Air on Sept. 30 over the Mutual Broadcasting System.

Charles Everett, tenor, will give a recital in Jordan Hall, Boston, on Oct. 29 under the auspices of Clarence Cameron White Musical Club, with Kelly Wyatt at the piano.

Julius Rudel, a member of the music staff of the New York City Opera Company, has been appointed assistant to the director, Laszlo Halasz. Mr. Rudel joined the company at its inception in 1944 as an assistant conductor. He is also the director of the Third Street Music School Settlement.

The Musical Art Society of Hampton Institute, Hampton, Va., opened its 51st concert season with a recital by Jan Peerce, tenor, on Sept. 28. Other events in the series will be given by Adele Addison, soprano, Nov. 28; the Ballet Russe de Monte Carlo, Jan. 20, and the Indianapolis Symphony Orchestra, Feb. 16.

Nikolai and Joanna Graudan, after teaching this summer at the Music Academy of the West, will tour Israel, Holland and England during October.

THREE GENERATIONS... Nuta Thorner, voice teacher and widow of William Thorner, her daughter, Mrs. Linda Lees, and five-week-old grandson, William Thorner Lees, at Mrs. Lees' home on Long Island.

On Nov. 16 they return for a tour of this country and Canada.

Maria Stoesser, California pianist, will be under Annie Friedberg's concert direction during the 1951-1952 season and is booked for a Chicago recital in April.

Eunice Podis sailed for Europe recently to appear in concerts in Zurich, The Hague, Amsterdam, Stockholm, Vienna and Israel. On her return from Europe the Cleveland pianist will play the Menotti piano concerto with the Cleveland Orchestra.

Tossy Spivakovsky, violinist, has returned from five appearances in Caracas and Bogota to begin his fifth transcontinental tour of the United States and Canada, which includes appearances with ten major symphony orchestras.

Erich Itor Kahn, pianist, will appear in the three-day festival celebrating the 25th anniversary of the Elizabeth Sprague Coolidge Foundation in the Library of Congress in Washington, Oct. 28-30.

The newly formed Reginald Kell Chambre Players (the English clarinetist, a string quartet and pianist) began a tour on Oct. 8 in Wayne, Pa. On Nov. 30 they appear at Columbia University's McMillan Theater.

Rose Mary Stevens, mezzo-soprano, gave the fifth in a series of eight recitals sponsored by The Euterpeans in Carl Fischer Concert Hall on Oct. 8. Solon Alberti was at the piano.

In the Mailbag . . .

What Price Women Accompanists?

Washington, D. C.

Dear Musical Courier:

I am looking for an honest answer to a question that has puzzled me for a long time. Why is there the apparent prejudice against the appearance of women accompanists with men singers—or with women singers, either? During my residence in New York City, I had among my acquaintances some top-notch women accompanists. They all said they were "out" when it came to first-line jobs and appearances. Why? . . . It seems to me grossly unfair to judge the selection on any basis but that of artistic performance. DAVID BAKER.

St. John Passion in Pasadena

To the Musical Courier:

The review of the Carmel Bach Festival in your September issue was very fine, but Pasadena would like to have one correction. The Carmel performance of Passion According to St. John was not the first major one on the Pacific Coast. It was performed twice previously—in 1945 and in the spring of 1950—both times by the Pasadena Civic Chorus and Pasadena Civic Symphony under the baton of Richard Lert.

CHARLES D. PERLEE,
Music Editor,
Pasadena Star-News.

Kindler Memorialized

Radio Station WCFM, Washington, D. C., is devoting its weekly Symphony Hour (Wednesdays, 8:30-9:30 p.m.) through October to recordings made by the late Dr. Hans Kindler with the National Symphony Orchestra. Guests include Dr. Glenn Dillard Gunn, critic, Oct. 4; Mrs. Kindler, Oct. 11; John O'Rourke, Oct. 18; and Mary Howe, composer, Oct. 25.

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Chicago Attracts Noted Artists

By René Devries and Dosha Dowdy

CHICAGO.—Annually, at this time of year, the Chicago office of the Musical Courier takes stock of new events in this city. Thus far, 1950 has been a banner year in the history of music here. The number of internationally known musicians who have become residents has increased considerably since our previous personal census. Many of these have been engaged by prominent schools of music to reenforce the already imposing roster of notables who have attracted thousands of students from many parts of the world.

In the past year, the television field has been greatly enlarged throughout the midwest, with Chicago as the focal point. Many radio programs have been remarkably improved, musically speaking, a large number of local artists being featured.

Among Chicago's new resident artists who are to enrich our musical life are Rafael Kubelik, Musical Director and Conductor of the Chicago Symphony Orchestra, and his assistant, George Schick; Martial Singher and Irene Jessner, artist teachers at the Metropolitan School of Music; Vittorio Rieti, recently appointed chairman of the theory and composition department at the Chicago Musical College; Alexander Tcherepnin, noted composer, and Hsien Ming Lee-Tcherepnin, members of the De Paul University School of Music faculty, who with their three children and Mme. Tcherepnin, Sr., occupy the Hungarian Consulate adjoining the home of the Nicolai Malkos.

Other new school appointments of importance are those of Rosalie Miller as permanent member of the voice faculty of Roosevelt College, commuting semi-monthly from New York, where she maintains large studios; Lola d'Ancona, who has joined the voice faculty of Chicago Musical College; and Florence Kirsch, Milton Preves and the Chicago Symphony Woodwind Quintet, engaged regularly on the faculty of the Metropolitan School of Music.

Chicago Symphony News

The Chicago Symphony Orchestra, which opened its 60th season on Oct. 12, will institute a new series of 13 concerts (12 to be directed by Rafael Kubelik) in High School auditoriums in various Chicago communities and suburbs, which will be broadcast by WCFL as part of the series of 33 Wednesday evening programs by the orchestra, under Kubelik. The opening events of the season will be reviewed in the Nov. 1 issue.

Soloists already engaged for the Pop concerts this season are Philip Farkas, first horn, and Harold Newton, second violist, both of the orchestra; Esther Glazer, violinist; Ida Krehm, Florence Kirsch, Mary Syme, Gary Graffman, Freda Trepel and Roy Eaton, pianists.

At the opening "Pop" concert (Oct. 14), George Schick appeared as piano soloist in Hindemith's Theme and Four Variations for String Orchestra and Piano, with Kubelik conducting.

Seven new men in the orchestra's personnel include a first clarinetist, Ignatius Gennusa; Samuel Siegel, Wendell Kolostanyi and Murray Schnee, violins; Rudolph Nashan, second trumpet; Harold Carnes, bass; and Joseph Bejeck, trombone.

Anna Fitzu's Appearances

Anna Fitzu, following recent radio and television appearances, will soon have her own hour, it has been announced. Miss Fitzu was a featured speaker, Sept. 24, at the banquet held at the Stevens Hotel to honor Morris B. Sachs, chosen by the Committee for the Development of Chicago Talent as the person who the past year has done the most to bring forth this talent. Mr. Sachs, over a period of years, has presented 4,000 young aspirants for fame on his Amateur Hour, many of whom have achieved outstanding success. The banquet was attended by some 1,000 guests.

Members of the committee represented on the program were George Jennings, master of ceremonies; Anna Fitzu, Robert Hall McCormick, and Dr. Preston Bradley, whose notable speech closed the evening's festivities.

Among successful stars taught and launched by Anna Fitzu are Bill Talbert, of South Pacific; Mona Bradford, Joanne Jennings, Evelyn Orlowska, Helen Clare Snow, Genevieve Davey, Yvette Martel, Carol Plamondon, Bruce Pfeiffer, Clarence Hoffman, and Ray Erickson.

PIANIST-COMPOSER . . . Edward Collins polishes his Piano Sonata in D Minor, recently completed at his summer home in Fish Creek, Wis., where he also composed Variations on an Irish Theme for Piano, and several songs.

Marie Doyle Fox's Engagements

Marie Doyle Fox, soprano, who will make her regular semi-monthly appearance on station WFJL (FM) on Oct. 16 at 9 p.m., will also be heard in Waterloo, Iowa, on Oct. 28 in a program marking the home-coming ceremonies of St. Xavier Academy. She will be accompanied by Rhea Shelters. Miss Fox, soloist at the Church of St. Thomas the Apostle in Chicago, sang at Notre Dame Church in New York on a recent visit there, and was presented in a solo group at the New York University Club. Other recent appearances for her include those at the Arché Club, Park Manor, Bryn Mawr, Chicago Woman's Club, and Le Canacle.

Hussa-Greve Studio Events

Prof. Senia Greve and Mme. Maria Hussa, artist teachers of voice, recently returned from Europe and have resumed their teaching at the Sherwood Music School in Chicago. The two artists were recently appointed music correspondents for three leading newspapers in Vienna.

Yvonne Chauveau, a former student of Prof. Greve and Mme. Hussa, is appearing as soloist with the San Francisco Opera Company in nine performances during the fall season.

Boguslawski College Calendar

The Leonard Shure Master Classes, to be held bi-monthly in the Boguslawski College of Music during the winter season, opened Oct. 5 and 6. These classes are open to auditors and performers.

Isaac Van Grove, well known opera conductor and coach, has resumed his busy schedule at the college, and in addition to preparing students for opera and concert, is available for instruction in conducting and accompanying.

New appointments to the faculty are Maurine Hansing, and Hans Alten,

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baritone, in the voice department; Annette Bernstein, instructor of dramatic art; Mae Peller, teacher of piano and music theory; and Myra Seifert Johnson, pianist.

University of Illinois Appointments

The University of Illinois School of Music has announced the following new appointments: Duane A. Branigan, as acting director of the School of Music, replacing John M. Kuypers, on leave from the directorship for the coming year; and Bernard Goodman, as musical director of the University orchestras.

Chicago Musical College

The Chicago Musical College announces the opening of the Hyde Park Branch of its Preparatory School at the Elms Hotel. The purpose is to provide a more convenient location for students and parents on the South Side. The Hyde Park Branch will be under the management of Donald Wenzlaff and Felix Ganz, co-director of the Preparatory School of Chicago Musical College, and will feature classes in piano, fundamentals and tools of music, and high school theory. For the adult, a series entitled Introduction to Symphonic Literature will be held every Thursday evening. Directed by Dr. Hans Rosenwald, Dean of Chicago Musical College, this course will be held from 6:30 to 7:30 p.m. and enable appreciators of symphonic music to reach Orchestra Hall in time for the Chicago Symphony concert.

American Opera Society Opens Season

At luncheon in the Casino on Oct. 3, the American Opera Society, Mrs. Forrest W. Bills, president, announced plans for a tea on Oct. 23 at the Women's Athletic Club and a production by the Opera Workshop, under the direction of Howard Groth, of Kurt Weill's Street Scene, with Sylvia Sidney as guest of honor; a tea on Dec. 7 at the Racquet Club, with two pupils of Anna Fitzu, Carol Plamondon and William Winkleman, giving the recital; and for the January meeting (date not yet determined) a program by Theodore Letvin. The American Opera Society, which has grown in membership and achievement, aims to further the careers of young and deserving artists.

Barre Hill Studio Activities

Barre Hill, of the voice faculty of the American Conservatory of Music, has returned to Chicago after his fourth season as head of the Voice and Opera Departments at the National Music Camp, Interlochen, Mich. This summer the Opera Department presented nine performances, including works by Menotti, Pascal, Phillips, Puccini, and Bizet. This fall Mr. Hill will again be artistic director of the "Opera at Eightthirty" group, which made its Chicago debut last spring.

June Ericson, from the Barre Hill studio, has been engaged for the season by the Theater Guild to play Phoebe in Shakespeare's As You Like It, starring Katharine Hepburn. Bob Harris, tenor, formerly of the staff of radio station WGN, has been engaged by Fred Waring. An addition to the voice faculty of the American Conservatory is Matilda Nickel, who has also been engaged to teach voice at Lyons Township High School, LaGrange.

Like Miss Ericson and Mr. Harris, she is a member of the "Opera at Eightthirty" chamber opera group.

ROSALIE MILLER has been appointed teacher of singing at the School of Music of Roosevelt College, according to Joseph Creanza, director. Miss Miller comes to Chicago from New York, where her pupils included Regina Resnik, Ann Bollinger, Eunice Alberts and Robert Goss.

Podolsky Teaches at Mozarteum

Leo Podolsky, pianist, of Chicago, with his wife (center) and group of students, after a summer session at the Mozarteum in Salzburg, Austria, visited Beethoven's birthplace in Bonn, Germany. Others seen in the picture are Dr. Wildeman, president of the Beethoven House Society; Dr. Schroer, manager of the Cultural Section of the City Administration; Otto Volkmann, conductor of the Bonn Symphony Orchestra; Mr. Hasselbach, caretaker of the Beethoven House; Hans Bumgert, City representative; and members of the local Symphony quartet who played two movements of Beethoven's Quartet, op. 38, No. 1, at the Beethoven House in honor of the visitors.

Mr. Podolsky has been invited to return to the Mozarteum for the third consecutive summer in 1951 as the only American representative of the school's faculty. Although these were not all of his party, the U. S. group of 103 students this summer was the largest enrolled there, among a total of 332 from all parts of the world. The Mozarteum marked the 25th anniversary of its summer sessions this year.

The Podolskys and their party toured

Before the Beethoven House

Luxembourg, Holland, France, Italy, Western Germany, Belgium, France and England, in addition to their stay in Austria. In the course of the trip, they attended many operatic and concert performances and visited musical shrines.

North Park College Concerts

The first in a series of concerts by faculty members of the School of Music at North Park College will be presented at the North Park Covenant Church on Oct. 22. Winston A. Johnson, AAGO, teacher of organ, piano and theory, will play a recital on the three-manual Kimball organ and also will be assisted by Alfred Vernon, instructor of brass instruments, in ceremonial music for trumpet and organ by Henry Purcell. Opal Moore, pianist, and Marcia Sandahl, contralto, are scheduled for the second concert, Dec. 6, at the College. These events are free to the public.

Baldwin-Wallace Festival To Mark Bach Bicentenary

BEREA, OHIO.—Baldwin-Wallace College, which has been sponsoring annual Bach Festivals in June for the last 18 years, announces a special Bach Festival on Nov. 10, 11 and 12 in commemoration of the Bach Bicentennial. There will be seven concerts, comprising the works which Bach himself selected for publication during his lifetime. These eight major works were: 1731, Klavieruebung, Part I (six Partitas for clavier); 1735, Klavieruebung, Part II (French Overture and Italian Concerto); 1739, Klavieruebung, Part III (Lutheran Liturgy for organ alone); 1742, Klavieruebung, Part IV (Goldberg Variations for harpsichord); 1747, six Schuebler Chorales for the organ; 1747, Musical Offering; 1748, Variations on "Vom Himmel Hoch" for organ; 1750, The Art of Fugue.

First editions of four of these works are in the Bach Library collected by Mr. and Mrs. Albert Riemenschneider, to be presented to Baldwin Library as a memorial to Mr. Riemenschneider, who died last July. The November festival was planned in large part by Mr. Riemenschneider in the months before his death. Soloists will be Ralph Kirkpatrick, harpsichord; Robert Scholz, conductor and arranger of The Art of Fugue for orchestra; Richard Ellsasser, organ. George Poinar of the faculty will conduct the Musical Offering; Edmund B. Wright, also of the faculty, will present the Schuebler Chorales. Manette Marble Baltz and Dr. Delbert Beswick, harpsichords, will assist in The Art of Fugue. Harold Baltz is director of the Baldwin-Wallace Conservatory of Music.

Kash to Lead Ottawa Orchestra

OTTAWA.—Appointed full-time conductor of the Ottawa Philharmonic Orchestra, Eugene Kash has resigned his post of musical director for the National Film Board, which he has held since 1942. Mr. Kash has been assistant conductor of the Ottawa orchestra, as well as concertmaster, for two seasons. The film, Children's Concert, based on the programs for young people which he has given in Ottawa for the last five years, won a prize at the recent Venice Film Festival. Previously, he served as concertmaster of the Toronto Symphony, and was a soloist at the Noonday Concerts at the London National Gallery in England during the war.

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NEW YORK CONCERTS

CARNEGIE HALL

Herbert Sorkin, Sept. 28, E.—Stylistic sensibility, technical brilliance, and lyrical warmth were always present in the violinist's playing. These qualities were shown to excellent advantage in Robert Ward's Sonata No. 1 in F major, which received its N.Y. premiere on this occasion. The composition is strongly tonal and frequently contains neo-modal inflections. It is a thoroughly convincing, expressive work that reveals fine control of idioms and sensitive use of material. The first movement's relatively mild dissonance contrasts effectively with the harsher sound of the final section, and soaring lyricism alternates with strong rhythmic figures throughout. Compositions by Mozart, Bach, Bloch, and Wieniawski were also played. Only in the Fuga of Bach's Sonata in G minor were there lapses of intonation. Brooks Smith was the excellent pianist. G. B.

Pablo Castellanos, N. Y. debut, Oct. 4, E.—The Mexican pianist chose a demanding program, the first half including Bach's Fantasy and Fugue in A minor, Mozart's Sonata (K. 576) and Schubert's Sonata in B flat major (posth). Though there were pleasant moments in the Mozart, the rest of his offerings suffered from an insufficient technical equipment and not consistent musical understanding. More felicitous was his interpretation of pieces by Chavez, Bernal, Jiminez and Ponce, in which the national tinge seemed to inspire the performer. The closing number consisted of two Debussy Preludes and the Ballade, op. 47, by Chopin. H. W. L.

Ciurlionis Ensemble, N. Y. debut, Oct. 1, E.—This talented group of fifty Lithuanians sang and danced to their native folk music with a vigor, spontaneity and color suggestive of open fields and wholesome air, their bright costumes well suiting the occasion. Under Alfonsas Mikulskis' capable guidance, the choral singers delivered many a tune with proper inflection and mood. They frequently achieved a laudable precision and balance, although occasionally loud chords sounded rough, or the bass voices somewhat too prominent. The vocal arrangements for mixed chorus, women's chorus or male chorus had a firmness and freshness akin to the melodies. Sometimes there were parts for traditional Lithuanian woodwinds or the *kankles* (a zither-like instrument). Assisted by the pianist Arpad Sandor, the experienced basso Ipolitas Nauragis presented an aria from Verdi's Don Carlos and four folksongs. Soloists from the ensemble included the rich-voiced soprano, Nata Navaickaite. E. B.

TOWN HALL

Wallace Thompson, N. Y. debut, Sept. 24, A.—Mr. Thompson's recital provided an example of how musicianship and intelligence can outweigh some faults of vocal production. The tenor, in a list including excerpts from Handel and Mendelssohn oratorios, Lieder by Schubert and Adolph Jensen, operatic excerpts by Wagner and Bizet, and American songs and Negro spirituals, interested his hearers through skilled interpretative shading. It was to be regretted that his technic had not the same polish, the main fault being lack of breath control, not so apparent in the phrasing, which was frequently quite good, as in effects where volume of tone was demanded. Carroll Hollister played accompaniments of finesse. D. B.

SASCHA GORODNITZKI . . .
who gives his Carnegie Hall recital on Oct. 25, will be soloist with the Dallas Symphony five times, in Dallas and on tour, during their Golden Jubilee Season.

John Seagle, Sept. 24, E.—Mr. Seagle was not unknown to New York. The son of a famous father, Oscar Seagle, the young baritone studied and had his first career experience under the direct tutelage of Mr. Seagle and Jean De Reszke, later returning to this country for concert and radio appearances. In his Town Hall debut, he programmed rare ancient French airs, a group of Schubert and Brahms, songs by Franck, Dupont, Lavadé, Massé and Huë, plus fine American compositions and a group of songs in English taken from the repertory of his father. A voice of good quality, gifts of interpretative scope, and personal charm were distinguishing attributes which won resounding applause from a friendly audience. Nathan Price was at the piano. M. C.

Shirley Aronoff, N. Y. debut, Sept. 25, E.—The youthful pianist, technically and musically talented, achieved an appropriate liveliness or elegance in simple works like Mozart's Viennese Sonatina in C major. Her renditions of more complicated selections had fluency and conviction only from time to time. An excessive amount of retards and understatement in some slow passages broke the dramatic continuity of Mozart's great C minor Fantasy (K. 475) Loudness without adequate gradation or clarity kept the bravura portions of Chopin's F minor Fantasy and Prokofieff's Sonata No. 7 from sounding truly effective.

Distinctness and grace, however, were usually in evidence when Miss Aronoff gave the first New York performance of Frederick Hart's Three Preludes. These little pieces, suitably pianistic, represent a kind of American impressionism with traces of Debussy. They are like water-color sketches of pretty woodland scenes. In fact, the second of them might be entitled "Beside Rippling Waters," and the last, "Beside Still Waters." E. B.

Soto Andrea, Sept. 26, E.—A rather ambitious program included arias of Meyerbeer, Verdi and Giordano, an early Italian group, songs of Fauré and Debussy, a contemporary collection in English, and songs by four Greek composers. Mr. Andrea revealed a tenor voice of natural beauty, although one restricted in tonal and dynamic range. The artist seemed to have little to say musically in such notable works as Caccini's Amarilli and Les Berceaux of Fauré. The Greek songs were undistinguished, and the three operatic arias seemed too taxing physically for the singer. It was only in Vittoria mio core of Carissimi, and Love Went A-Riding of Bridge, that the singer succeeded in closely holding the attention. Alice Wightman was at the piano. E. S. B.

John Chellis Conner, N. Y. debut, Sept. 27, E.—Mr. Conner's unconventional but genuine artistry on the marimba and vibraphone was evident throughout his recital. Not only is his technical command of these instruments impressive; in addition, he showed resourcefulness and imagination in planning the program. Mozart, Bach, Paganini, Chopin, Albeniz, Tansman, and Milhaud were among the composers represented. Of these, Bach, Chopin, and the moderns were heard to best advantage in this medium.

The Milhaud work, a movement from a concerto written for the performer, which he played as soloist with the St. Louis Symphony last season, was of particular interest. Edwin McArthur was at the piano. G. B.

Richard Gregor, Sept. 28, E.—The highly gifted pianist opened his recital with Bach's Six Little Preludes, rarely played in concerts, which under the sensitive fingers of the youthful artist, became charming, convincing intimate music. Mr. Gregor's phrasing of the contrapuntal design showed him to be an excellent musician, and the technical execution was colorful and telling. Brahms' Handel Variations were most impressive in the lyric portions. In dramatic moments, the performer's restraint detracted from the forcefulness of the composition. The fugue fared especially well, however, the intricacies of its structure being revealed with a fine sense of form. In Ravel's Sonatine, Mr. Gregor found a kindred work for his acute sense of color and delicate interpretation. Prokofieff's Sonata No. 7 closed the program in a laudable reading. After the romantic interlude of the second movement, Mr. Gregor gave a persuasive account of the rhythmically exuberant finale. He was warmly applauded by an appreciative audience. H. W. L.

Maria Matyas, N. Y. debut, Sept. 29, E.—Attractively garbed, the mezzo-soprano, a former member of the Chicago Opera, and of the Metropolitan in 1936-37, gave a wide-ranging list which included arias by Bach, Handel, Boito and Galuppi; classic airs by Haydn and Purcell; Lieder by Schumann, Trunk, and Erich Wolff; songs by Debussy, Huë, Respighi; and an English brace by Peel, Chanler, Barber and Hopkinson.

Miss Matyas is an experienced singer; a majority of her tones were of appealing quality and carefully produced. She did not, however, have all the requisite flexibility for the florid air from Handel's Alessandro. Expressively, her singing seemed most eloquent in Wolff's Du bist so junge; elsewhere, correct but not very moving readings prevailed. The recitalist was well received and warmly applauded. The accompaniments by Edna Sheppard were routine. R. M. K.

Milton Schafer, N. Y. debut, Sept. 30, E.—Winner of the 1948 National Guild of Piano Teachers competition, Mr. Schafer presented an exacting program including the Bach-Busoni Organ Prelude and Fugue in D major, three Chopin mazurkas and the "Funeral March" Sonata, Prokofieff's Third Sonata, excerpts from Saudades do Brazil by Milhaud and from Le Tombeau de Couperin by Ravel. The pianist's tone is warm and mellow, though somewhat opaque, and his technique equal to most of the demands made upon it. The Bach Prelude and Fugue was played with a good sense of contrapuntal balance and admirable rhythmic steadiness, and the Chopin works showed sensitivity. Mr. Schafer seemed to lack somewhat in feeling for the dramatic aspects of form; one felt his conception of music to be in terms of parts rather than of the whole. As a result, he was most successful in smaller pieces, such as those by Milhaud and Ravel. Included in the program was the performer's Prelude in D minor, a simple, thoughtful piece of Chopinesque flavor. An enthusiastic audience demanded encores. C. A. B.

Esther Glazer, N. Y. debut, Oct. 3, A.—The season's first winner of the Naumburg Award featured Bartok's Sonata for Solo Violin in a program that also included the "Devil's Trill" Sonata of Tartini, arranged by Kreisler; the Sonata (duo) in A, op. 162, of Schubert, and works of Lukas Foss, Szymanowski, and Sarasate. No one could fairly find fault with the violinist's technical equipment; it was her inability to hold her audience's full attention along musical, recreative, and communicative lines that describe Miss Glazer as a promising rather than an "arrived" artist. The Schubert Sonata was badly hurried and poorly phrased, particularly slighting the expansive lyricism of the work's first movement. The idiomatically written, musically impressive Bartok Sonata lacked intensity of treatment; one would like to hear this artist essay this fine work when she has identified herself more fully with it. Alice Shapiro was at the piano. E. S. B.

Rafael Druian, N. Y. debut, Oct. 3, E.—At present concertmaster of the Minneapolis Symphony, Mr. Druian made an auspicious Manhattan recital bow. He has gifts to entitle him to high rank in the violin fraternity—a beautiful tone, excellent and reliable technical equipment, searching musicianship, and a fine gift of projection. The opening Sonatina in D major by Schubert was played with finesse and delicacy. His reading of Bach Solo Suite No. 6, in E major, was impressive technically and musically. Ravel's Sonata, in Mr. Druian's colorful and rhythmically thrilling interpretation, was a genuine achievement. After intermission he gave a telling account of Stravinsky's Duo Concertant. A novelty, William Flanagan's Chaconne, is an excellent addition to the violin repertoire, it sings and soars, has a hymnic quality of great sincerity and impressiveness. Poulenc's Bagatelle and Szymanowski's Nocturno e Tarantella closed the rewarding evening. Many encores followed. John Simms was a fine piano associate. H. W. L.

Ariana Bronne, Oct. 4, E.—Miss Bronne (who had first appeared a few years ago as Ariana Bronstein) opened her program with the Sonata in D of Nardini (arranged by Ysaye) and continued with Mozart's Sonata in B flat; the Sonata in D, op. 11, No. 2, of Hindemith; the Danse Russe from Stravinsky's Petrouchka (arranged by Dushkin); pieces by Szymanowski and Albeniz, and the Concerto in E minor of Jules Conus. The violinist is technically well equipped, and projects her offerings with an unusually beautiful tone. If the Mozart Sonata was slightly understated, the Nardini work revealed sensitivity, and remarkable ability to sustain the melodic line—qualities with which she did as much as possible for the rather dry Hindemith piece. Regrettably, the second half of the program found the performer concerned with material not worthy of her abilities; the Conus was a particular letdown, qualitatively. Gregory Ashman was her piano associate. E. S. B.

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Metropolitan Announces Opening Week Schedule

(*See page 3 for other story.*)

On Nov. 6, the Metropolitan Opera will inaugurate its first season under Rudolf Bing's management. On the opening night Verdi's Don Carlo will have a new production, staged by Margaret Webster, and conducted by Fritz Stiedry, with *décors* and costumes by Rolf Gerard. It will be the first Metropolitan production of this work since 1923.

As previously announced, this and two more seasonal "firsts," Johann Strauss' Fledermaus on Dec. 20 with Ljuba Welitch, Patrice Munsel, Risë Stevens, Set Svanholm, Richard Tucker, John Brownlee and others, and Beethoven's Fidelio on March 6, with Bruno Walter conducting and Kirsten Flagstad in the title role, will be included in a single "package." The admission price for these gala events will be increased, orchestra seats for the series selling for about $60.

For the first time, two new productions will be offered in the opening week. Besides the opening Don Carlo, with Delia Rigal (debut), Fedora Barbieri (debut), Jussi Bjoerling, Robert Merrill, Boris Christoff (debut) and Jerome Hines, Wagner's The Flying Dutchman will be heard on Nov. 9. The cast consists of Ljuba Welitch, Margaret Harshaw, Set Svanholm, Hans Hotter (debut), Gottlob Frick (debut), with Fritz Reiner conducting and Herbert Graf as stage director. The production was designed by Charles Elson from sketches by Robert Edmond Jones and the costumes are by Mary Percy Schenck.

There will be no performances on Nov. 7, 8 or 10. The first Saturday matinee will be a repetition with identical cast of Don Carlo, and the first Saturday evening opera will be Traviata with Dorothy Kirsten, Ferruccio Tagliavini, Paolo Silveri (debut); the conductor Alberto Erede (debut), and stage director Désiré Defrere. This will also be a non-subscription performance. Among other events in this category is the New Year's Eve Fledermaus, with Miss Kirsten in the cast.

The opening night will be televised, and the Saturday afternoon performances broadcast over the ABC network under the sponsorship of the Texas Company. For the first time Wagner's Ring Cycle will be aired on four consecutive Saturday afternoons.

The 1950-51 season will total 22 weeks. After the 20-week subscription series another two weeks of non-subscription performances have been added, as an experimental extension. With the high costs making the "Met" tour less desirable financially, this year's will only amount to five weeks. There will, however, be one performance in Baltimore and one in Philadelphia during the post-series, and in the course of the winter four visits will be made to the latter city.

The complete repertoire for the season includes the following works: Pagliacci, Don Giovanni, Cavalleria Rusticana, La Boheme, Madame Butterfly, Manon Lescaut (Puccini), Barbiere di Siviglia, Don Carlo (new production), Il Trovatore, La Traviata, all in Italian; Fidelio, Der Rosenkavalier, Flying Dutchman (new production), Tristan und Isolde, Der Ring des Nibelungen, all in German; Faust (Gounod) in French; The Magic Flute, and Die Fledermaus (new production), both in English.

The additions to the artistic roster were announced in the Oct. 1 issue of Musical Courier.

New Friends to Give U. S. Works

The New Friends of Music open their 15th season of chamber music concerts on Nov. 5 at Town Hall. The 1950-51 program is devoted to Schubert, Bach, Haydn and string quartets by the American composers Aaron Copland, Virgil Thomson, Samuel Barber, Ernest Bloch, David Diamond and Roger Sessions. Soloists include Lotte Lehmann, Jennie Tourel, Elena Nikolaidi, Rudolf Serkin, Joseph Szigeti, Martial Singher, Nikita Magaloff; the Budapest, Loewenguth, Hungarian, Paganini, Juilliard and New Music String Quartets; the Pasquier and Albeneri Trios; members of the Little Orchestra Society; and the Bach Aria Group.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Kayton Nesbitt, tenor, CH, 5:30 p.m.; Victoria de los Angeles, soprano, CH, E; Francine Falkon, contralto, TH, A; Aeolian Trio, TH, 5:30 p.m.; Fernando Valenti, harpsichordist, TH, E; concerts by Charles Everett, tenor, Salvatore Peppe, violinist, CFCH, 5:30 p.m.

Oct. 16. Jeanette MacDonald, soprano, CH, E; Ruth Strassman, pianist, TH, E.

Oct. 17. Philadelphia Orchestra, CH, E; Wanda Krasoff, pianist, TH, E.

Oct. 18. Frank Glazer, pianist, CH, E; Jacqueline Blancard, pianist, TH, E.

Oct. 19. New York Philharmonic-Symphony, Mitropoulos conducting, Ossy Renardy, violinist, soloist, CH, E; Inez Palma, pianist, TH, E.

Oct. 20. New York Philharmonic-Symphony, Mitropoulos conducting, Ossy Renardy, violinist, soloist, CH, A; Max Pollikoff, violinist, CH, A; Ana Maria Relano, soprano, TH, E; Mischel Fokine, bass, CFCH, E.

Oct. 21. Little Singers of Paris, CH, A; New York Philharmonic-Symphony Children's Concert, Igor Buketoff conducting, TH, A; Chamber Art Society, TH, 5:30 p.m.; Bela Bartok Concert, TH, E.

Oct. 22. New York Philharmonic-Symphony, Mitropoulos conducting, Ossy Renardy, violinist, soloist, CH, A; Finland Institute of Technology Chorus, CH, E; Susan Reed, ballad singer, TH, A; Edward Hutchinson, pianist, TH, 5:30 p.m.; Mona Paulee, mezzo-soprano, TH, E; Marie Layne, soprano, CRH, A; Marjorie Hyde, Mary Maiusso and Evelyn Reade (benefit), CRH, 5:30 p.m.; Homer Donohoo, tenor, CFCH, A; New York Flute Club, CFCH, 5:30 p.m.

Oct. 23. Eileen Farrell, soprano, CH, E; Little Orchestra Society (Westminster Choir and soloists), TH, E; Carib Singers, CRH, E.

Oct. 24. Victoria de los Angeles, soprano, CH, E; Angelene Collins, soprano, TH, A; Albert Sears, pianist, CRH, E.

Oct. 25. Sascha Gorodnitzki, pianist, CH, E.

Oct. 26. Hadley Abernathy, pianist, CH, A; New York Philharmonic-Symphony, Mitropoulos conducting, Yehudi Menuhin, violinist, soloist, CH, E.

Oct. 27. New York Philharmonic-Symphony, Mitropoulos conducting, Yehudi Menuhin, violinist, soloist, CH, A; Royal Philharmonic, CH, E; Constance Keene, pianist, TH, E; Eleanor Schreiber, pianist, CFCH, E.

Oct. 28. New York Philharmonic-Symphony, Mitropoulos conducting, Yehudi Menuhin, violinist, soloist, CH, E; Ludmilla Berkwic, pianist, TH, A; Victor Stott, baritone, TH, E.

Oct. 29. Bernard Leighton, pianist, CH, 5:30 p.m.; Royal Philharmonic, CH, E; Gerhard Kander, violinist, TH, A; Gina Bachauer, pianist, TH, E; Marienka Michna, pianist, CRH, A; David T. Mells, pianist, CRH, 5:30 p.m.; Lillian Pinckney, mezzo-soprano, CFCH, 5:30 p.m.

Oct. 30. Wanda Paul, pianist, TH, E.

Oct. 31. Ervin Laszlo, pianist, CH, E; J. S. Bach Festival (Bach Aria Group), TH, E.

Who's Who in Concert Promotion

Mrs. Julian Olney, White Plains, N. Y. —The concert series which takes its name from Mrs. Olney has begun its 18th season, consecutive since 1930 except for two war years when the Westchester County Center, its auditorium, was closed. For several years Mr. and Mrs. Olney were also managers of the Westchester Music Festival. Mr. Olney was music manager of the World's Fair in 1939 and served as manager of the Lewisohn Stadium Concerts for three years. In addition to her major series, Mrs. Olney sponsors Young Peoples Concerts featuring the Little Orchestra of New York. As special events each season, the Olneys offer ballets and operas. (Photo—Morse.)

Boston Symphony 70th Year Opens

By Jules Wolffers

BOSTON.—The Boston Symphony opened its 70th season on Oct. 6, with Charles Munch conducting an all-Beethoven program, including the Fidelio Overture and Symphonies Nos. 1 and 3.

The occasion was more in the nature of a ceremonial beginning than a strictly musical event. The afternoon served to open proceedings in traditional fashion and to smooth out inevitable first concert roughness.

Mr. Munch's virtues as well as some debatable aspects of his talents were in evidence—fervor, intensity and emotion, together with sudden climactic outpourings. The capacity audience—according to the management, all series here and elsewhere are completely sold out—afforded conductor, players and music a cordial welcome.

Novelties Scheduled

The season to come promises much. The conductor has stated that he means to repeat nothing played last year, and many novelties are scheduled. Among the works Mr. Munch plans to introduce here are four American symphonies—Walter Piston's Third, Peter Mennin's Fifth, David Diamond's Third, and a revision of Samual Barber's Second. Lukas Foss' Oboe Concerto will be another novelty from this side of the water, and among distinguished Europeans to be represented by new scores are Honegger and Martinu.

A return to a practice of former years is the opening of final rehearsals to students of music, with five such "rehearsal-concerts" scheduled. The regular orchestra rehearsal broadcasts will continue over NBC.

Quite a few new names have been added to the orchestral roster, including Roger Schermanski and Gottfried Wilfinger, violinists; Robert Karol and Reuben Green, violas; Ralph Gomberg, first oboe; Gino Cioffi, first clarinet; Victor Di Stefano, percussion, and Leonard Burket, librarian.

Lanza in New M-G-M Film

Movie audiences are being served operatic excerpts again in M-G-M's The Toast of New Orleans, introduced to New York at Loew's State Theater and Starring Mario Lanza and Kathryn Grayson in a handsome technicolor piece about a Creole shrimp fisherman who makes good on the lyric stage of the Louisiana city, *circa* 1905. David Niven, playing the impresario, completes the triangle in the love interest. Richard Hageman has a bit part as a maestro called in to polish the fisherman's rough and ready tenor. The picture labors under one of those plots in which any movie-goer over twelve years of age can easily keep two jumps ahead of the plotter, and the comedy is based on such screamingly funny issues as bad table manners. Lanza, however, comes through with a good performance, not inaptly described in the publicity as "lusty," and his big voice is attractive in tone and delivery. Solo and duet passages from Martha, Butterfly and the like find their way into the picture's score, which is generally of a less serious nature.

M. L. S.

Locust Valley Festival Planned

A festival was held in the music shed at Alma Morgenthau's residence on the Lattingtown Estates, Locust Valley, Long Island, Sunday afternoon, Oct. 8. The first concert at three o'clock was by the New Music String Quartet. At 5:30, following a buffet supper, a chamber orchestra conducted by Clara Burling Roesch, pupil of Dmitri Mitropoulos, will give a second program. Patricia Neway, soprano star of The Consul, was the guest soloist. First performance was given to Howard Hanson's Night Music, and U. S. premieres included D'Indy's Karadec Suite and Corelli's Concerto Grosso, op. 6; other works heard were by Boccherini, Verdi, Berg, Copland and Bartok.

Rome Plans Violinists' Contest

ROME.—The Academy of Santa Cecilia Concert Committee, under the auspices of the Council of Ministers and the Minister for Education, is organizing an international competition in memory of Arrigo Serato. Competitors must be under 30 years of age on Jan. 1, 1951, and must supply certificates of birth and nationality, a diploma from a State Conservatory, superior school or teacher of music. The contest will begin on June 4, 1951, in the concert hall of Santa Cecilia Academy and in the Argentina Theatre, Rome. First prize is 500,000 lire, second is 300,000, and third is 200,000. For information applicants are directed to write to the Secretary, Santa Cecilia Academy, 6 Via Vittoria, Rome, Italy.

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Kulyk Plans Recital Here

Vladimir Kulyk, for the last three seasons soloist with the General Platoff Don Cossack Chorus on tour in the United States, Mexico, Cuba and Canada, gives a New York recital at Community Church, Nov. 5. The tenor was born in Poland of Polish-Russian parents, and sang as a boy soloist in St. John's Cathedral, Wloclawek. He came to Canada at the age of twelve, and continued as a choir singer in Toronto. Later, encouraged by friends, he studied for concert and opera, his principal teacher being Allen Wilson. Before coming to New York, Mr. Kulyk appeared in concert, with orchestra and over the radio in Canada.

Kaufmann Auditorium Series

Ten subscription series take place in the Kaufmann Auditorium of the YM & YWHA this season. String quartets include the Budapest (assisted by Nadia Reisenberg, Phil Sklar, Milton Katims, Benar Heifetz, James Chambers, Mitchell Miller, Max Hollaender and Louis Grueler); the Loewenguth and Paganini groups, each playing half of an all-Beethoven series; and the New Music String Quartet in "Four Centuries of String Quartets," from Gibbons to Sessions. Rosalyn Tureck is giving two Bach piano recitals. Alexander Schneider and Eugene Istomin will play Beethoven sonatas for violin and piano. A Bach Festival series will mark the Bicentennial, with the Saidenberg Little Symphony conducted by Daniel Saidenberg (assisted by Mitchell Miller, Alexander Schneider, John Wummer and Ralph Kirkpatrick), and the Dessoff Choirs, Paul Boepple, conductor.

A song recital series will bring the Little Singers of Paris, Chaja Goldstein, Lawrence Winters, Richard Dyer-Bennet, Maggie Teyte, the Vinaver Chorus, Alexander Sved, Elena Nikolaidi, George London and Patricia Neway. The Dance Theater has scheduled events, including Walter Terry's Open Interviews. There will be a Poetry Subscription series, and one entitled Junior Entertainment.

Toronto Series Planned

TORONTO. — International Artists, Walter Homburger, manager, will present 15 concerts during the coming season. Artists appearing will be Ferrucio Tagliavini, Erna Berger, Hildegarde, Solomon, Casadesus, Segovia, the Vienna Choir Boys, Lotte Lehmann, Benno Moiseiwitsch, Horowitz, Byron Janis, Jan Peerce, William Kapell. Victor de Sabata will conduct the Toronto Symphony, and an evening of Opera Backstage will be directed by Herman Geiger-Torell.

Serkin to Aid Pension Fund

Rudolf Serkin, in friendship for the New York Philharmonic-Symphony Society is to give his services for a Pension Fund concert at Carnegie Hall on Nov. 13. Under Dimitri Mitropoulos, he will perform four rarely heard works for piano and orchestra: Rondo (K. 382) by Mozart; Concerto No. 1 in G minor, Mendelssohn; Concert-Allegro with Introduction for Pianoforte and Orchestra, op. 134, of Schumann, and the Burleske of Richard Strauss.

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NFMC Announces Biennial Young Artists Auditions

Announcement of the terms of the 19th Biennial Young Artists Auditions of the National Federation of Music Clubs reveals some changes in the awards. These events carry with them prizes of $1,000 each for the winners in piano, violin, organ and voice; a managerial contract with National Concert and Artists Corporation for one winner in violin, piano or voice, and an appearance with orchestra with the National Broadcasting Company for at least one, possibly two or three winners, in the same three categories. This year, for the first time, a debut at Town Hall is offered as an alternative to the cash award. If in any classification no competitor, in the opinion of the judges, meets the musical standards set, no award will be made. Instrumentalists of ages 20 to 30 are eligible; vocalists between 23 and 30. The competition is open to native or naturalized citizens of all Western Hemisphere countries. Full information as to requirements for the Young Artists Auditions may be obtained from the National Federation of Music Clubs, Business Office, 455 West 23rd Street, New York 11.

Serving for a second term as chairman of the Young Artists Auditions is Doris Adams Hunn, of Des Moines, Ia. Cooperating in selection of repertoire are the artist advisers: Carl Friedberg, piano; Jascha Heifetz, violin; Maria Kurenko and Richard Bonelli, woman's voice and man's voice, respectively; and E. Power Biggs, organ. A national executive auditions committee includes Mrs. Arthur H. Ebbers, of Janesville, Wis.; Mrs. John A. Hoffman, of the Cincinnati Conservatory of Music; Paul Schumann Ray, choral director and chairman of the Division of Fine Arts, Coe College, Cedar Rapids, Ia.; and Mrs. Sam M. Thompson of Cheyenne, Wyo.

Student Musicians Contests are also held in States and Districts coincidentally with the National Auditions, the States and Districts awarding their own prizes. Mrs. Floride Cox of Belton, S. C., is chairman of these events, with the following advisers: piano, Rudolph Ganz, president of the Chicago Musical College; organ, Merrill Lewis, of the music faculty of Syracuse University; violin, Louis Ferraro, member of the music faculty of Louisiana State University; cello, Frank Miller, first cellist of the NBC Symphony; voice, Glenn Stables, head of the boys' department, Converse College of Music, Spartanburg, S. C.

Board Meeting Held

Policies for the NFMC were mapped out at the fall meeting of the Board of Directors and Council of State and District Presidents held Sept. 25 to 29 in Raleigh, N. C. Mrs. Royden J. Keith, national president, presided over the meetings and made an address at the "Cotton Luncheon" at the Sir Walter Raleigh Hotel. The Opera Department of the North Carolina Federation of Music Clubs presented its version of Mozart's Cosi Fan Tutte, seen in many communities of the state in the past year. Other speakers included James Christian Pfohl, conductor of the Charlotte Symphony and music director of the Transylvania Music Camp; Dr. Thor Johnson, conductor of the Cincinnati Symphony; Dr. Harold D. Meyer, director of the North Carolina Recreation Commission. Lamar Stringfield conducted his cantata, Peace, and Miles and Ernest Mauney, duo-pianists, were heard. Gov. and Mrs. W. Kerr Scott entertained the delegates at the Executive Mansion.

Among the projects commended by Mrs. Keith were additional aid for young artists, an award for chamber music, a plan for "grass roots" opera to be supported by all the State Federations, and a national prize for student musicians.

Northwest String Quartet Bows

SEATTLE.—A new musical group which has received approbation in its debut is the Northwest String Quartet. Organized early in 1950 by Kensley Rosen, first violinist, the ensemble has worked diligently, refraining from appearance until ready for performance. It is sponsoring a series of four Thursday evening concerts devoted largely to the lesser heard and newer quartets. Works by Villa-Lobos, McKay, Hindemith, Rosenthal, Ravel and Bartok will be heard. The first concerts, presented Sept. 7 and 14 to overflow houses, revealed finesse in phrasing, and tonal coloring which one expects only from ensembles of much more experience. Other members of the quartet are Bonnie Douglas, second violin; Mary Rychard, viola, and Don Bushell, cello.

Summer concerts in Seattle were highlighted by the summer operas and orchestral appearances offered by the Seattle Park Board. Under the able conductorship of Gustave Stern, Sunday afternoons during July and August gave opportunity to hear light opera excerpts and orchestral selections. Mr. Stern, in his two years in Seattle, has done much to further the interests of the music-loving public. J. H.

Birmingham Plans Concerts

BIRMINGHAM, ALA.—The Sadler's Wells Ballet was to open the 1950-51 season of the Birmingham Music Club on Oct. 11 at the Municipal Auditorium. Other attractions are the Royal Philharmonic Orchestra of London, under Sir Thomas Beecham; Alexander Brailowsky; the Robert Shaw Chorale, Robert Shaw conducting; James Melton; Blanche Thebom; the Houston Symphony, under Efrem Kurtz; Oscar Levent; Tossy Spivakovsky; Byron Janis; Eileen Farrell; Mia Slavenska and her Ballet Variante; London String Quartet with Richard Farrell, pianist; Mario Lanza; and the Ballet Russe. All surplus funds derived from these concerts are dedicated to the cultural development of the youth of this city. A. G.

Nell Rankin Wins Geneva Contest

Nell Rankin, of Montgomery, Ala., won the first prize in the opera singers' annual international contest held this month in Geneva, Switzerland. She is the first American ever to be chosen for top place, and reached this position in competition with 400 musicians from 33 countries. The young mezzo-contralto is currently under contract to the Basle Opera Company, where she is scheduled to sing leading roles in Aida and Samson et Dalila. She has been heard in the U. S. at Town Hall in joint recital and on tour with her soprano sister, Ruth Rankin; and has sung on the Continent this season. The winning finalists in the Geneva contest were to appear Oct. 8 in a program broadcast by the radio networks of 28 countries and scheduled to be heard in this country over NBC.

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Age Extremes No Bar to Piano Study, Says Adi Bernard

Five to sixty is the age range of pupils currently under the keyboard guidance of Adi Bernard, with the extremes represented by a boy and his grandmother. The latter, Miss Bernard says, took up study to play duets with her descendant. Now she has surpassed him, and this coming season will be heard over the air. In the bracket between are a large group of pupils, from beginners to performing concert artists.

Miss Bernard sums up her philosophy of teaching, "Primarily, I strive to maintain balance—on the keyboard (technique); in the sense of rhythm; and in the color and shading which make music come alive. All must be developed simultaneously, from the first lesson. This takes psychology as well as pedagogy. Before I accept a pupil, I give my own test in which I pay more attention to musical sense or imagination than to, say, a sense of pitch, which is not indispensable in piano playing. I also ask for a 'trial month' during which both the pupil and I can decide whether our association will be a happy and productive one.

"Length of practise is a variable. But I ask a minimum of 45 minutes even from those pupils who, because they are employed all day, have to take my special evening courses.

"Recently I installed one of the latest recording machines in my studio, and the students take home discs of their playing. At the end of the term each has a small collection to note progress and need of further improvement." Each of them looks forward to appearance in Miss Bernard's semi-annual students recitals in Steinway and Carnegie Recital Halls.

"I, too, use this recording machine, and my students know that I study constantly. I think the example of an actively practising teacher is highly stimulating to students. I know I felt this when I was working with Iturbi."

Miss Bernard studied with him at the Conservatory in Geneva and in Paris. Later, she headed her own piano academy in the French capital, and at the same time was heard on the concert stage. Since coming to this country in 1947 Miss Bernard has appeared three times in Carnegie Hall and played in cities throughout the United States and over major networks and television. She is the composer of the frequently performed Rhapsody in Hebrew.

Brooklyn Institute Concerts

The Brooklyn Institute of Arts and Sciences announces 83 events in the current series of music and dance performances. Five concerts of the Boston Symphony under Charles Munch begin on Nov. 17. The Major Concert Series will be opened on Oct. 31 by Wanda Landowska, and also present Isaac Stern, Bidu Sayao, the Orfeo de Majorca, Zino Francescatti, Jan Peerce, Benno Moiseiwitsch, Iva Kitchell, the De Paur Infantry Chorus, and Artur Rubinstein. A bonus concert on Feb. 20 presents the co-winners of the American Artists Award, Rose der Derian and Sidney Harth. For young people "Fun With Music" will be sponsored in cooperation with the Brooklyn Music Teachers Guild, with Dorothy White master of ceremonies. The American Artists Series has scheduled George L. Goodman, baritone; Anita Lipp and Gilda Muhlbauer, violinists; David Wells, cellist; Morton Estrin, Doris Ellen Pines and Gerson Yessin, pianists; Sara Mae Endich, Gina Volpe and Angenene Collins, soprano.

The Brooklyn Chamber Music Society, under Carl H. Tollefsen, gives four concerts, and for the second year Stephen Fassett offers programs of recordings. Singers of the Golden Age. The Brooklyn Music Teachers Guild, in cooperation with the Institute, sponsors two series, both on Sundays, the first consisting of five informal musicals with guest artists, and the other, seven student recitals. Miles Kastendieck, music critic of the New York Journal-American, returns for another discussion series illustrated with recordings. There will also be 12 individual concerts, including recitals by Virginia David, soprano and diseuse, Oscar Brand, folk singer, and various dance events. Two choral events feature the Brooklyn Choral League under Lewis Rothstein, and another brings the New York University Glee Club under Alfred M. Greenfield.

Ft. Worth to Stage Operas

Karl Kritz, conductor of the Fort Worth Symphony, announces that in the coming season he will produce two performances each of Die Fledermaus, Marriage of Figaro and Tosca. In January, when the annual Stock Show takes place in the Texas city, which usually attracts from 80,000 to 100,000 ranchers, he expects to arrange a light opera festival, featuring such works as Rio Rita, Rose Marie, The Merry Widow and The Chocolate Soldier.

City College Series At Edwards Theatre

The City College Concert Series under the direction of A. Strok, is to be held at the Pauline Edwards Theater this season. There will be four orchestral concerts conducted by Richard Korn. Soloists include Claudio Arrau, Nov. 28, Ossy Renardy and Walter Hautzig, Feb. 21, Martha Lipton, March 21, and Benno Moiseiwitsch, April 4.

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PASSED AWAY

CAROLINE BEEBE WHITEHOUSE, 76, pianist, died at her summer home in Mystic, Conn., on Sept. 23. Known professionally as Caroline Beebe, she was born in Westfield, N. J., and received her musical education in Berlin, where she made her debut as pianist. Later Miss Beebe played in many solo and ensemble concerts in American and Canadian cities. She founded the New York Chamber Music Society in 1914, and was for some years its president. She also was heard as assisting artist with the Kneisel Quartet, the Barrere Ensemble, Chicago String Quartet, and the New York Symphony, and appeared in a concert at the White House for President Wilson. A member of the N. Y. Federation of Music Clubs, the N. Y. Philharmonic Society, and the Society of New England Women, she was the widow of Dr. Henry H. Whitehouse, dermatologist. A stepson, Irving H. Whitehouse, of Cleveland, survives.

GEORGE MAGER, 65, triumpet player, died at Housatonic, Mass., on Sept. 20. A graduate of the Paris Conservatoire with highest honors, Mr. Mager was also trumpet for many years with the Boston Symphony Orchestra, and taught at the New England Conservatory and at the Berkshire Music Center.

JADWIGA RODZINSKI, 80, mother of Artur Rodzinski, conductor, died on Sept. 28 at a hospital in Saranac Lake, N. Y. She had suffered a fractured hip five weeks previously while at her son's summer home on Lake Placid. Mr. Rodzinski flew back to the U. S. from Buenos Aires, where he was conducting, on being notified of her illness.

JOSEPH MULLER, 70, organist and composer, who served the Church of St. Jean Baptiste in Manhattan for 53 years, died in a New York hospital on Oct. 2. A native of Alsace-Lorraine, he studied under Guilmant and Widor at the Paris Conservatory, composed masses and other church music. His widow, three sons and two daughters survive.

GIUSEPPE SINISCALCHI, 68, clarinetist who had been a member of Theodore Thomas's Chicago Symphony and of the Chicago Civic Orchestra, died on Sept. 1. He taught in Oak Park, Ill., and at the Michigan State College School of Music. His wife and three children survive.

JEANNE FAURE, 87, former voice teacher, died at her home in New York on Sept. 7. She was born in New Orleans, and at 19 went to Europe for study in Paris and in Germany. Miss Faure had taught singing in the French capital, and in New York maintained a studio for many years, until her retirement in 1934. A number of prominent concert and opera singers were among those whom she coached.

FRED O. RENARD, 86, former concert manager, died recently at his home in Short Hills, N. J. Mr. Renard had been manager for Anna Case and arranged bookings for Caruso, Chaliapin and De Pachmann. His wife was the late Augusta Ohrstrom, voice teacher. After her death he gave up the concert business, and imported foreign movies, including early films of Greta Garbo and Ingrid Bergman. He is survived by a son.

WILLIAM J. BERGER, 71, violinist and conductor, died in Pittsburgh, Pa., on Sept. 27. He had served as violinist with the Indianapolis and Pittsburgh Symphonies, and had played under the baton of Victor Herbert in the old Nixon Theatre Orchestra.

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MUSICAL JOTTINGS

The Festival of Britain will open May 2, 1951, with the unveiling by **King George VI** of a commemorative tablet on the new Royal Festival Hall, now under construction on the south bank of the Thames. . . . The **Lord Provost** of Edinburgh sent a congratulatory message to **President Truman** about the **American National Ballet Theater's** performance at the festival there, praising "spirit of good will" it helped create between the "many free nations," . . . **Britten's** new opera Billy Budd, based on novel by **Melville,** with libretto by **E. M. Forster** and **Eric Crozier,** will be performed by Sadler's Wells at Edinburgh festival. . . .

Cincinnati Summer Opera's recent season was the most successful financially in its 29 years, with surplus of $16,000. . . . Charlotte, N. C., Opera Ass'n. on Nov. 6 will present premiere of **Charles Haubiel's** Sunday Costs Five Pesos, libretto by **Josephina Niggli;** also **Vittorio Giannini's** Biennerhasset. . . . **The Hecht Co.,** Washington, D. C., is sponsoring a plan by which the subscribers to **National Symphony Orchestra** may charge an entire season of tickets to their accounts at the store. . . . **Elizabeth Firestone,** American composer-pianist, made her first London appearance as soloist in her Miniature Concerto on a joint Albert Hall program with **Paolo Silveri,** new "Met" baritone. . . .

Toscanini ended a vacation at his home near Milan, returned to U. S. to resume NBC Symphony baton; he goes back to Italy in December for a series with the Orchestra of La Scala, and will also conduct the NBC players in two numbers for the forthcoming film, The Stars and Stripes Forever. . . .

Hans Busch, son of Fritz, is new dramatic coach for the "Met." . . . Recent marriage was that of **Evelyn Sachs,** "Met" contralto, and **Dr. Morris F. Steinberg** in New York. . . .

The Master Brewers Ass'n. of America heard the **Philadelphia Orchestra** in a pre-season concert, under **Eugene Ormandy,** with **Gladys Swarthout** as soloist on Oct. 5; occasion was 63rd anniversary convention.

Incidentally **Harold Fielding,** London impresario, is negotiating with the Philadelphia Orchestra for a possible month's European tour in spring or fall of 1951. . . .

First official biography of **Fritz Kreisler,** written by **Louis P. Lochner,** a friend of the violinist's and noted foreign correspondent, is being published Oct. 31 by Macmillan. . . . Award of the Cross of Taxiarchos, high Greek decoration, was made to **Elena Nikolaidi,** mezzo-soprano, by the King of Greece. . . . **Leonora Shier,** secretary of Corporation of Carnegie Hall, and renting agent for its 200 studios and workshops, on Oct. 29 celebrates her 25th anniversary with the organization; previously she was with the "Met" and the Chicago Opera. . . .

Replica of Tanglewood shell was constructed permanently in the Field House at Rensselaer Polytechnic Institute, Troy, N. Y., so that the full personnel of the **Boston Symphony** could give a concert there on Oct. 17. . . . **Mihaly Szekely,** Hungarian baritone of the "Met," unable thus far to leave Hungary to rejoin the company because his exit visa was held up by that Government. . . . **Zelda Schumann-Heink,** granddaughter of the late contralto, was married to **Arthur**

RECITALIST . . . at Town Hall on Nov. 3, Steven Kennedy, baritone, goes to Pittsburgh to sing The Comtoise Clock and the Black Cat in Ravel's L'Enfant et les Sortileges with the Pittsburgh Symphony, Nov. 24 and 26.

R. Wilmurt, associate professor of drama at Carnegie Institute of Technology, in La Jolla, Cal. . . . **Richard Winslow,** of Middletown, Conn., won the $300 prize in the first American Music Competition of **Sigma Alpha Iota** for his work for women's chorus, Huswifery, which Carl Fischer will publish. . . .

Perhaps inspired by the example of the N. Y. Philharmonic at the Roxy, the **Dallas Symphony** will play the first notes of its Golden Jubilee Season on stage of Palace Theatre in home city, week of Nov. 10. . . . Exhibition of **Gilbert** and **Sullivan** memorabilia will be held at the Pierpont Morgan Library, 33 East 36th St., N. Y., for twelve weeks, beginning Nov. 9. . . . **Rose Bampton** won cheers when she sang the Marschallin's role for the first time in U.S., with the New York City Opera Company. . . .

A son, **Jonathan Dean,** was born on Sept. 25 in New York to **Mr.** and **Mrs. Abbey Simon;** father is the concert pianist. . . . **Margaret Truman** toured Halloran Veterans' Hospital and shook hands with 300 patients, in celebration of fifth anniversary of **Musicians' Emergency Fund.** . . . MS. of **Shostakovich's** ballet, The Bolt, verboten in the U. S. S. R., and in the possession of **Quinto Maganini,** conductor of the Norwalk Symphony, was shown in a store window there, to mark opening of the orchestra's 1950-51 season. . . . **Eleanor French** heads the newly expanded Television and Radio Dept. of Columbia Artists' Mgt., after three years with the artists' and public relations division of same firm. . . .

A **Stephen Foster** Memorial Museum was dedicated at White Springs, Fla., on Oct. 4, by **Governor Warren** of the State and members of a Memorial Commission. . . . **Khachaturian,** of Masquerade fame, has composed a new Overture-Poem. . . . Czech Gov't. is issuing a memorial postage stamp to mark centenary of the birth of **Fibich,** composer best known for the melody of Moonlight Madonna. . . . **Ania Dorfmann,** concert pianist, announced the engagement of her daughter **Natacha** and **John Stuart Ulimann,** of New York. . . . Versatile **Oscar Levant** conducts an orchestra during a dream sequence of the new M-G-M film, An American in Paris. . . . **Yehudi Menuhin,** appearing for students of Berlin University, read a statement declaring he played to all, "irrespective of creed". . . .

Adele Marcus tells us that her telephone number is CIrcle 5-5059, not 7-5059, as listed in the Oct. 1 issue. . . . The **D'Oyly Carte Opera Company** recently arrived in the U. S. for its first tour in two years. . . . **Zino Francescatti's** mother — also a violinist — came from France to spend the summer with the artist and his wife at their home in Freedom, N. H. . . . **Helen Traubel** has bought a part interest in the St. Louis Browns baseball team. . . . **Philadelphia La Scala Opera** has engaged for its season three conductors — **Wilfred Pelletier, Carlo Moreso** (formerly of the Cairo Royal Opera) and **Enrico Leide,** who leads opening Gioconda, Oct. 20. . . . The festival commemorating 400th anniversary of the violin, scheduled Oct. 4-5 at **Julius Hartt School,** Hartford, Conn., was postponed. . . . **Ramon Vinay** will sing Tristan ior the first time at the "Met" on Dec. 1. . . . A "new" **Mozart** opera, to be titled Don Pedro's Return, has been made up by **Hans Erismann,** out of two youthful works. . . .

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NEW PUBLICATIONS IN REVIEW

Books: The Piano Works of Claude Debussy, by E. Robert Schmitz (Duell, Sloan and Pearce, N. Y. $5). For the most part, this book is addressed to pianists and piano students. Mr. Schmitz, who died last year, was an authority on the piano music of Debussy, with whom he had worked, and he painstakingly examines each of the compositions, in chronological order, starting with the 1888 Arabesques and concluding with the Etudes of 1915. His musical analyses are thorough and highly technical, both from the compositional and pianistic point of view. A concert pianist himself, Mr. Schmitz has valuable things to say about performance problems, and his discussions should clarify many points—always remembering that they are, after all, one interpreter's opinions. In the earlier part of the book, Mr. Schmitz provides a general commentary that includes a two-page biographical sketch and a long analysis of the characteristics of Debussy's musical personality. Here and there the author gets himself a little enmeshed in terminology, but, generally speaking, his book is one of the best of its kind. Virgil Thomson has written the foreword.

Records, 1950 Edition, by David Hall (Alfred A. Knopf, N. Y. $5). In this volume, a continuation of a series (a 524-page continuation). Mr. Hall, one of America's authorities on records, turns his attention to the developments of the past few years. Naturally, the LP process takes up much space. As in previous edition, there is a lengthy foreword and a composer-by-composer listing, in which records are discussed individually or by groups. This is the best of the series to date: mature, assured, competently written. As a critic, Mr. Hall has broadened, which is all to the good. Naturally there are going to be reservations: but can one always agree whole-heartedly about critical opinion anywhere? The first section should be read by all record collectors who are beginning to form LP libraries.

Symphony Hall, Boston, by H. Earle Johnson (Little, Brown and Co., Boston. $6). Here is a nostalgic, pleasant and often charming account of one of America's famous concert halls—Boston's Symphony Hall. Mr. Johnson, who obviously has his heart in his task, tells of the building of the hall, the tenants it has housed, the concert life it has sponsored. In telling this story, the author also, as a by-product, gives us a thorough history of the Boston Symphony and its conductors and repertoire; tales of the artists who have appeared there; and a social history of the last fifty years. A series of appendices include a list of works performed by the Boston Symphony, its conductors and guest conductors, its soloists, a list of visiting orchestras, a selective list of concert artists who have appeared there, and specifications of the hall's organ.

For Wind Instruments: Concerto for Oboe and String Orchestra; Quartet for Clarinet, Violin, Viola and Cello, both by Alan Rawsthorne (Oxford, N. Y., $2.25 and $2, respectively). The Oboe Concerto was first performed in 1947 by Evelyn Rothwell and the Hallé Orchestra. Duration is about fifteen minutes. It seems that a pastoral quality is inescapable from the oboe, and this concerto is no exception. A motto-like fragment plays a prominent part in the first movement, which is broadly lyric. The second movement is a graceful Allegretto con morbidezza, and the third has giguelike characteristics. On the whole, the work is charming and attractive. The Quartet was first played in 1948. Duration is a little under twenty minutes. Again there are the wide-arched melodies of which Rawsthorne is so fond, though this quartet is a more forceful piece than the concerto. There are three movements—Moderato, Poco lento and Allegro risoluto, the latter relentless and rhythmic in a strongly marked three-four metre.

Duo for Tubas (or Bassoons), by Richard Franko Goldman, and Introduction and Tarantella for cornet solo with piano accompaniment by Edwin Franko Goldman (Mercury Music Corp., 75c and $1.25, respectively). These are additions to the Mercury Wind Instrument Library. The Duo for Tubas (or bassoons) is written in the twelve-tone technique. There are three short movements—the tone row proper, the inversion, and the series with inversion and retrogression. The Introduction and Tarantella is a more orthodox display piece composed by the veteran bandmaster for James F. Burke, the cornetist of the Goldman Band.

DOWN PUBLISHER'S ROW

Commissions: Paul Creston has completed his Third Symphony, a commission from the Worcester Festival that is to be played there by the Philadelphia Orchestra. The work will also be performed in Philadelphia and New York by the same organization. Mr. Creston is at work on two other commissions: one for the Cincinnati Symphony titled Calamus (an orchestral work to a Walt Whitman poem) and a concerto for the two-piano team, Luboshutz and Nemenoff. . . . Quincy Porter, Professor of the Theory of Music at Yale, has also been commissioned to write a work for the Cincinnati Orchestra. His is a score for baritone and orchestra called Scena. It will be performed by Mack Harrell. . . . Jennie Tourel will sing the first performance of a Malipiero song cycle for voice and orchestra at the Library of Congress late this month. The work was commissioned for the 25th anniversary of the Elizabeth Sprague Coolidge Foundation. . . . Arthur Honegger, Bohuslav Martinu, Paul Nordoff, George Perle and Vincent Persichetti have been commissioned to write special works for the 1950-51 season of the Louisville Philharmonic Society. Robert Whitney, the orchestra's musical director, will conduct all of the works with the exception of Mr. Perle's. The latter is on the University of Louisville faculty and will conduct his own composition. . . . Carlos Chavez has completed a concerto in F major for violin and orchestra, commissioned by the American violinist, Viviane Bertolami.

Premieres: Eugene Ormandy will conduct three world premieres by American composers during the first part of the Philadelphia Orchestra season. Hanson's Pastorale for Oboe and Orchestra, featuring Marcel Tabuteau, will be heard on Oct. 20-21; Paul Creston's Symphony No. 3 will have its first performance when the orchestra plays at Worcester on Oct. 27, with a repetition in Philadelphia the following week; and Copland's Clarinet Concerto with Ralph McLane as soloist is scheduled for Nov. 24-27. . . . Thor Johnson and the Cincinnati Symphony have announced a formidable list of world premieres as well as U.S. premieres for the coming season. The world premieres include Don Gillis' Thomas Wolfe, American, for narrator and orchestra, Oct. 27-28; Rudolph Ganz's Symphonic Overture to an Unwritten Comedy; and Quincy Porter's Scena for Baritone and Orchestra, both Nov. 24-25; Felix Labunski's Variations for Orchestra, Jan. 6-7; Vittorio Giannini's Symphony, April 6-7; and Paul Creston's tone poem Calamus, April 20-21. Among the U. S. premieres are Ernesto Halffter's Rhapsodie Portugaise, with Jacqueline Blancard as soloist, on Nov. 17-18; Milhaud's Jeux de Printemps (full orchestra), March 31-April 1; and Ralph Vaughan Williams' Fantasia on the 114th Psalm—In Exitu Israel, April 20-21.

Re-Issues: Many Novello editions are again available in this country. Among them are scores for The Wand of Youth (first and second suites) by Edward Elgar; the op. 36 books II and III of the Mazas violin studies edited by F. Herman; Moszkowski's Guitar for violin and piano edited by Sarasate. For piano there are Books I and II of Schubert's Dances edited by A. Friedlander; Brahms Piano Works (op. 9, 10, 21 and 24); Liszt's Two Ballades, the Mephisto Waltz (Episode from Lenau's Faust), Two Legends, Valse Impromptu, the Hungarian Rhapsodies Nos. 1-8 and 9-16, Bach's Goldberg Variations, all edited by E. Sauer; Beethoven's Piano Pieces, Books I and II (Bagatelles, Rondos, etc.), edited by L. Kohler; the same composer's Sonatas op. 81 in E flat, op. 26 in A flat, op. 57 in F minor, op. 13 in C minor, and op. 27, No. 2 in C sharp minor edited by Louis Kohler and Adolf Ruthardt; and Mozart's Fantasias and Rondos, etc., edited by L. Kohler and R. Schmidt.

Medley: The Library of Congress, through the courtesy of Gertrude Clarke Whittall, has acquired four autograph

(Continued on next page)

Christmas Suggestions

CHORAL

CRIB IN BETHLEHEM	Ralph E. Williams	SATB	.20
PRINCE OF PEACE	Harry R. Wilson	SATB	.20
SANTA'S ON THE WAY	F. Tarr-Agay	SSA	.20
WHAT CHILD IS THIS?	Gladys Fisher	SSA	.20
YULETIDE REVERIE	Palmer-Weiner	SSA-SATB	.20

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NEW RECORDS IN REVIEW

Capitol-Telefunken: Among the recent releases are two standard symphonies and one not too standard. The former are Beethoven's Fifth (Mengelberg and Amsterdam Concertgebouw, disc P-8110) and Sibelius' Second Symphony (Tor Mann and Orchestra des Konzertvereins, Stockholm, P-8107), both conducted spaciously and dramatically. More unfamiliar is a coupling of Roussel's Fourth Symphony with his Suite in F, played by Georges Tzipine and the Lamoureux Orchestra (P-8104). Stylistically similar, these are glittering, facile works, brilliantly orchestrated, and well worth acquaintance. On disc P-8106 the Calvet Quartet presents a pair of Mozart String Quartets—G major, K. 387, and A major, K. 464. These are from the set of six that Mozart dedicated to Haydn, and needless to say, they are masterpieces. No modern recording of either is in the domestic catalogue, which makes the disc a welcome addition, the more so since it is well played and clear in sound. More chamber music is encountered in a coupling of Schumann's Violin Sonata in A minor with Dvorak's Four Romantic Pieces, played by Louis Kaufman and Artur Balsam (ten-inch disc L-8112). Kaufman, as always, is a competent instrumentalist, even if at times his vibrato is a little excessive to the needs of the music. For keyboard works there is a first recording of Prokofieff's Sixth Sonata and all of the Visions Fugitives, op. 22, in which Leonard Pennario is the accurate and skillful pianist (P-8113). The recording is excellent. And, on the organ, Fritz Heitmann is heard in a Bach recital—the Passacaglia and Fugue in C minor, the Toccata and Fugue in D minor, and a Chorale (ten-inch L-8105). A big organ is used, and some reverberation consequently is present, but the grandeur of Heitmann's conception comes through.

Cetra-Soria: Continuing their series of opera recordings, Cetra presents an uncut La Serva Padrona by Pergolesi (disc 50,036), with Angelica Tuccari, Sesto Bruscantini, and the orchestra of Radio Italiana conducted by Alfredo Simonetto. On the whole, this is a well-sung performance with plenty of spirit. The libretto in Italian and English is given, which will aid the listener's enjoyment. Cetra also presents two singers in recitals of operatic arias. One in Pia Tassinari, heard in music from Figaro, Adriana Lecouvreur, Boheme, Manon, Mignon, L'Amico Fritz and Cavalleria Rusticana (disc 50,033), singing with beauty of tone that becomes a little harsh in loud passages. Miss Tassinari is a real artist, though, and a subtle one. There is less subtlety to Ebe Stignani's versions of arias from Orfeo ed Euridice, Semiramide, Alceste, Il Barbiere and Samson et Dalila (disc 50,031), though none can gainsay the thrilling qualities of her impressive voice when she lets it loose.

London: The big news is the first of a projected series of complete operatic recordings. This is Mozart's Abduction from the Seraglio in its entirety, sung by Walter Ludwig (Belmonte), Wilma Lipp (Konstanze), Emmy Loose (Blondchen), Peter Klein (Pedrillo), Endre Koreh (Osmin), and Henry Woester (speaker). Josef Krips conducts the Vienna Philharmonic and the chorus of the Vienna State Opera (set LLP A-3, 3 discs). All of the arias are present, and most of the recitatives, though the latter sensibly have been shortened. The accompanying booklet presents the text in full, however. This is a fine, lively performance, featured by exceptionally fine singing by the principals. Musically the work is a complete delight, and the libretto is not nearly as bad as many writers have made it out to be. One heartily endorses this fine accomplishment.

Other London releases of interest are a pair of Vivaldi Concertos for viola d'amore, strings and cembalo (ten-inch LPS-256), played by Renzo Sabatini and the London Chamber Orchestra conducted by Anthony Bernard; a mellow recording of the Brahms Fourth Symphony, with Krips and the London Symphony (LLP-208); a coupling of Handel's Water Music with Mozart's Haffner Symphony, played by Van Beinum and the London Philharmonic (LLP-214); and a coupling of Strauss' Don Juan and Till Eulenspiegel, with Clemens Krauss and the Vienna Philharmonic (LLP-233), played with the authority that Krauss generally brings to this kind of music. Wilhelm Backhaus turns his attention to a pair of Beethoven piano sonatas—A flat, op. 26, and the Waldstein (LLP-265). His massive style is impressive, but is more suitable for the Waldstein than its companion. This, by the way, is the first Backhaus release in America for quite a few years.

RCA Victor: Mostly single discs are represented this month. There is a neat version of the Bach-Siloti Organ Prelude and Fugue in G minor (49-1339); and a simple, movingly-sung interpretation by Dorothy Maynor and the Victor Orchestra, conducted by Leinsdorf, of two Duparc songs—L'Invitation au Voyage and Phidylé (49-1279). Other singles include a spate of Mario Lanza recordings; Swarthout and Vinay in Carmen excerpts, and Miss Swarthout alone in the Habanera and Seguidilla (49-1251); and Nan Merriman singing Ponce's Estrellita and d'Hardelot's My Message (49-1276). There also is an album of musical comedy favorites—South Pacific, Kiss Me Kate, Annie Get Your Gun, Brigadoon—played by Fiedler and the Boston Pops (WDM-1411, 4 discs).

Westminster: Mostly previously unrecorded items are on the current Westminster list. Schumann's little pieces with the big name of Märchenerzählung for Piano, Clarinet and Viola, op. 132 are coupled with Mendelssohn's Two Concert Pieces for Basset Horn, Clarinet and Piano (disc 50-24). Viennese musicians are the performers, and thoroughly competent ones they are. Of the two works, the Schumann has an elegiac quality that is highly moving; the Mendelssohn works are more cut and dried. A highly interesting disc, nevertheless. There's a Trout Quintet by Schubert (50-25), played by the Vienna Concert House Quintet. Paul Badura-Skoda is the efficient pianist, and the performance is musicianly. Much more of a novelty is Dvorak's String Quintet in G, op. 77, played by the Vienna Concert House ensemble (50-26). Hardly ever heard today, the work is one of Dvorak's classical attempts, with the Bohemian flavor forcing itself through every now and then. This is a thoroughly pleasant disc.

There are three interesting Mozart discs. On 50-21, the Wind Group of the Vienna Philharmonic plays the Serenades Nos. 11 in E flat (K. 375) and 12 in C minor (K. 388). The latter is better known in its version for string quintet, and is a sublime work, much more powerful than the gracious E flat which accompanies it. This disc should be indispensable for any Mozart collection. On another record, 50-22, a group of Viennese musicians participate in the Oboe Quartet, the Flute Quartet, and the Divertimento No. 2; and on 50-20, the great E flat Sinfonia Concertante (not the familiar one for violin and viola) is played by the wind group of the VPO and the chamber orchestra of the Vienna State Opera, conducted by Swoboda. It is coupled with the Divertimento No. 3 in B flat. All of these Mozart recordings are worth investigation by the serious collector.

NEW PUBLICATIONS

(*Continued from page 30*)

scores by Schoenberg and the manuscript of Mendelssohn's Octet for strings. . . . Mrs. Wilmia Poinauer has joined the Educational staff of Music Publishers Holding Corp., as representative for the Metropolitan area. . . . Dr. Erwin Mittag, Musical Courier's Austrian correspondent, is the author of a history of the Vienna Philharmonic, recently published by Bosworth of London. . . . A new and revised edition of The Complete Opera Book, by Gustave Kobbe, has been issued by G. P. Putnam's Sons, N. Y. ($6). It was originally published in 1919, and has had three revisions and 19 printings; it contains stories of over 200 operas down to Britten's works, musical illustrations of their arias, descriptions of various composers and pictures of artists. . . . Theodore Presser has opened an Artist Service Studio in the Metropolitan Opera Building. Dr. Wilfred Pelletier will be available personally, by appointment, to counsel artists, program directors and sponsors of concerts, radio, television, and recording, teachers, and advanced students in matters of repertoire, program selection and advanced study methods. Questions may be submitted in writing, also.

Granville English is writing a one-act American folk opera with the dramatist-poet Langston Hughes. Mr. English is on the faculty of the Wingate School of Music. . . . The French publisher Plon has issued a biography of the composer Offenbach by his grandson, Jacques Brindejont-Offenbach.

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SCHOOLS and STUDIOS

Recital Series to Dedicate Univ. of Arkansas Center

FAYETTEVILLE, ARK.—A new Fine Arts Center, costing more than $1,000,000, and housing the departments of music, art, architecture, speech and dramatic arts, was opened in September at the University of Arkansas. Designed by Edward D. Stone of New York, the Center will consist of a three-story classroom and studio building; a recital hall with a pipe organ and a large stage; and an experimental theatre planned so that it may be used both as a proscenium-type stage or a theatre-in-the-round. The buildings will be connected by a glass-walled gallery, which may be used for exhibitions.

A series of recitals will dedicate the music hall, which seats some 200. Katherine Bacon, pianist, will appear; The Walden Quartet gives four concerts, and the Pasquier Trio three programs. Carl Weinrich, of Princeton University, and Dean W. Doty of the University of Texas, will be guest organ recitalists. There will also be programs by faculty members and the University's first Bach Festival is planned for December.

Acres of Sky, a musical play based on a novel of the Ozarks by Charles Morrow Wilson, graduate of the University, with score by Arthur Kreutz and book by Zoe Schiller, is being given by the students in November as the opening production in the new Arts Center Theatre.

Cleveland Institute Schedules

CLEVELAND.—Marie Simmelink Kraft, mezzo-soprano, on Oct. 4 opened a series of nine faculty recitals at the Cleveland Institute of Music. Marianne Matousek Mastics assisted at the piano. The first of three contemporary music concerts follows on Oct. 18, presenting Herbert Elwell's Blue Symphony with Miss Kraft as soloist and the Institute String Quartet. The program also lists Sonata No. 7, op. 64, by Scriabin, played by Arthur Loesser, and the Prokofieff Quintet. Beryl Rubinstein is scheduled for a piano recital on Nov. 15 and Ernst Silberstein for a cello evening on Dec. 6. The second contemporary music concert on Jan. 10 brings the Second Quartet by Bartok; the Duo for violin and piano by Roger Sessions played by Joseph Knitzer and Miss Mastica; and a sonata for two pianos by Stravinsky, with Arthur Loesser and William Kurzban. Miss Mastics gives a piano recital, Feb. 21 and Mr. Knitzer a violin program, March 28. The third contemporary music event takes place on April 25, with Mr. Rubinstein playing Ludus Tonalis by Hindemith and the Institute Quartet offering a quartet by Marcel Dick. Mr. Loesser will close the season with a piano recital on May 9.

Herbert Fischer Teaching in U. S.

Herbert Fischer, who now offers training in acting to supplement musical training, especially in the vocal field, has a background which includes holding the post of assistant director to Max Reinhardt at his Deutsches Theater in Berlin and other prominent positions here and abroad. Mr. Fischer was trained at the Dramatic School of the Royal Theater in Dresden and took special courses at the University of Berlin. Before coming to this country, in addition to association with Mr. Reinhardt, Mr. Fischer was actor and stage director in municipal theaters of Czechoslovakia and Germany; 1928-33, organizer and head of a special department for theatrical productions of the City Government, Berlin; co-founder of the Culture League, Berlin; director of artistic department in charge of productions, casting for opera, drama and concert. In the United States Mr. Fischer has been stage director and dramatic instructor of the Community Theater, Stamford, Conn.; dramatic director (coaching and directing) at the YM & YWHA in Washington Heights, New York. He is now a partner in several concert and play productions.

ANNIVERSARY . . . Carlos Salzedo and some of his pupils at the close of the 20th season of the Summer Harp Colony of America, Camden, Me., over which he has presided since 1930. L. to r., seated: Renee Canzanelli, Dolores Ormandy, Bonnie Ward, Joel Andrews, Diane Williams, Didi Kelley, Maureen McElwee. Standing: Charlene North, Mairired Lebhart, Marilyn Costello, Velma Froude, Carol Baum, Mr. Salzedo, Jeanne Chalifoux, Jill Bailiff, La Verne Hodges, Carla Rummel, Jean Mainser. The photograph was taken after almost half of the 1950 students had gone.

Peabody Faculty and Concert Announcements

BALTIMORE, MD.—Joseph E. Fischer has been appointed trumpet instructor at the Peabody Conservatory of Music and first trumpet of the Baltimore Symphony. George Markey will join the Peabody faculty as instructor in organ. Mr. Markey, organist and choirmaster of the Second Baptist Church in Germantown, Pa., is also on the faculty of the Episcopal Academy and continues as director of the Philadelphia Choral Society.

The 85th season of Friday Afternoon Recitals begins at the Peabody Conservatory of Music on Nov. 3, with a recital by Solomon. Subsequent events present John Charles Thomas, Nov. 10; Joseph Fuchs, violinist, with Artur Balsam, pianist, 17; Sylvia Zaremba, 24; Richard Sharretts, Dec. 1; Bela Nagy, 8; Trapp Family Singers, 15; Virginia MacWatters, Jan. 12; Budapest String Quartet, 19; Benno Moiseiwitsch, 26; Joseph Schuster, Feb. 2; Joan Hammond, 9.

Oberlin Concerts Announced

OBERLIN, O.—Rudolf Firkusny opens the Oberlin Artist Recitals on Oct. 17. Other events in the course include appearances by the Cleveland Orchestra on Oct. 24, Nov. 28, Feb. 20 and March 20; by the Hungarian Quartet, Nov. 9; Jennie Tourel, Nov. 21; Ruggiero Ricci, Jan. 15; Rudolf Serkin, pianist, Feb. 8; Pierre Fournier, March 6. The concerts are sponsored by the Oberlin Conservatory of Music, David R. Robertson, director.

Eastman School Appoints New Quartet-in-Residence

ROCHESTER, N. Y.—The reorganized Kilbourn String Quartet has been appointed quartet-in-residence at the Eastman School of Music, it has been announced by Dr. Howard Hanson, director of the school. The new personnel includes four chamber music specialists who are members of the faculty—André de Ribaupierre, first violin; Dr. Paul White, second violin; Francis Tursi, viola, and Gabor Rejto, cello. Mr. Rejto will also continue as a member of the Alma Trio. The new ensemble will be featured in the Kilbourn Hall series of chamber music concerts, playing on Oct. 24, Dec. 18, with Sandor Vas, pianist; Feb. 6, and March 13, with Rufus Arey, clarinetist. Others appearing in the series are Angna Enters, dance-mime; Millard Taylor, violinist, and Francis Tursi, viola, in a sonata program; Cecile Genhart, pianist, and Andres Segovia, guitarist.

5 Year Contract for Powell Pupil

John Alexander, pupil of Robert Powell of the artist-faculty of the Cincinnati Conservatory of Music, has been signed to a five-year contract with the Cincinnati Summer Opera, following his successful debut with the company this summer in the role of Faust.

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SCHOOL NOTES

Frederick Jagel, tenor, for some years associated with the Metropolitan Opera and other operatic companies in this country and Europe, has been appointed Supervisor of the Voice Department at the New England Conservatory of Music.

The New School for Modern Music, Newark, N. J., presented a fall recital of students of Alfred Hopkins on Sept. 17 at Griffith Auditorium. Mr. Hopkins is head of the vocal department at the school.

A conference on Piano Teaching Material was presented by the University of Washington School of Music and the Department of Lectures and Concerts last summer in the new $1,650,000 Music Building. Music teachers from as far as Idaho and southern Oregon attended.

Harry Glatz, solo trumpeter with the NBC Symphony under Arturo Toscanini, has been appointed instructor on the trumpet at Adelphi College, Garden City, N. Y.

The Board of Superintendents of the Public Schools of the City of New York has approved the series of 16 chamber music concerts by the New Friends of Music at Town Hall as in-service credit for teachers.

Sam Morgenstern will give a series of 15 lectures for laymen and music students at the Mannes Music School, designed to show the uses to which the composer puts his orchestra to achieve color, mood, atmosphere and expression. Illustrations will be given by members of the School's orchestra and by recordings. The lectures extend from Oct. 16 through Feb. 5.

Artist-pupils of Millicent Frances Kleckner sang Faust in concert form for guests at Miss Kleckner's home on Oct. 1. The soprano was Cathleen Farrington; mezzo-soprano, Eleanor Willis; tenor, Jose Fernando, baritone, Mark Farrington; basso, Adam Miller. This is the first of a series of musicales by Kleckner pupils.

Engagements for singers from James M. Price's studio include the following: Jean Bal, soprano, in Call Me Madam; Kenneth Carroll, tenor, in Lady of Paris; Mary Jane Orth, soprano, for Crosley Musical Productions; Margaret Ann Forbes, soprano, appearances before the Westwood Women's Club, Hackensack, N. J., and Pascack Hospital Auxiliary, Riverdale, N. J.; Doris Fishwick, mezzo-soprano, two months at the Stoll Theatres, London, England; Athea Kirkham, soprano, Empire productions, Kansas City; Harold Warren, baritone, Melody Players, Danbury, Conn.; Albert Woods, tenor, Plymouth Congregational Church, Brooklyn.

On Sept. 19, Frederic Smith, baritone, and Phyllis Lightfield, pianist, gave the first of a series of faculty programs at the Minneapolis College of Music. The following day Miss Lightfield, a Fulbright Foundation award winner, left for Paris to study at the Conservatory there. Others to appear in the series are Henry Kramer, violinist; Agnes Rast Snyder, contralto; Estelle Larsen Wylie, soprano; and Larry Day, baritone.

For the second season the Juilliard School of Music and Town Hall will cooperate in presenting music courses. This year there will be three: Contemporary Composers and Their Techniques, conducted by Robert Tangeman; Piano Forum, under Joseph Bloch; and The Heritage of Italian Song (first semester), with Winifred Cecil, and (second semester) Song Interpretation and Performance, with Povla Frijsh.

The American School of Vocal Art, founded by the French singers Armand Varnay and Mildah Polia-Franc, opened on Oct. 1 in Johnstown, Pa. Astolfol Pescia is director.

The National Association of Teachers of Singing presented three workshops for vocal teachers and guests last summer at the University of Southern California, Indiana University and Connecticut College. Voice forums, clinics and general discussions of teaching problems were supplemented by lectures on physiology, psychology, physics and acoustics. NATS, now numbering over 1,300 members, plans an increasing number of workshops.

Emilia Ippolito has been appointed a voice instructor on the faculty of Boston University College of Music.

May Etts, associate of Guy Maier, will hold five Tuesday morning classes on Fresh Perspectives for Piano Teachers, beginning Oct. 24, at her studio in Steinway Hall.

The Adelphi Community Institute of the Arts, Garden City, N. Y., has entered upon a program of Creative Arts Workshops for the fall and spring, 1950-1. Lawrence Rasmussen will conduct the music workshop, Juana De Laban that of the dance.

PHOTO CREDITS: 2nd Cover: Heifetz, Rubinstein, Piatigorsky (RCA Victor Records Photo—La Meri group (Walter E. Owen); page 5: San Francisco Opera (Skelton Studios); page 33: Salzedo (Wm. W. Cross); page 23: Mrs. Julian Olney (Morse); page 16: Margarita Zambrana (Bender); page 8: La Scala Opera and Chorus (Fotetecnica, Milano); page 21: Sascha Gorodnitzki (Larry Gordon).

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State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Musical Courier, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, July 2, 1946 (Section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Editor, none; Managing Editor, Russell Kerr, 119 West 57th Street, N. Y. C.; Business Manager, Grace Nylen, 119 West 57th Street, N. Y. C.

2. That the owners are: Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Grace Nylen, 119 West 57th Street, N. Y. C.; Marcella Schmoeger, 119 West 57th Street, N. Y. C.; Pauline C. Reiners, 119 West 57th Street, N. Y. C.

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Sworn to and subscribed before me this 25th day of September, 1950.

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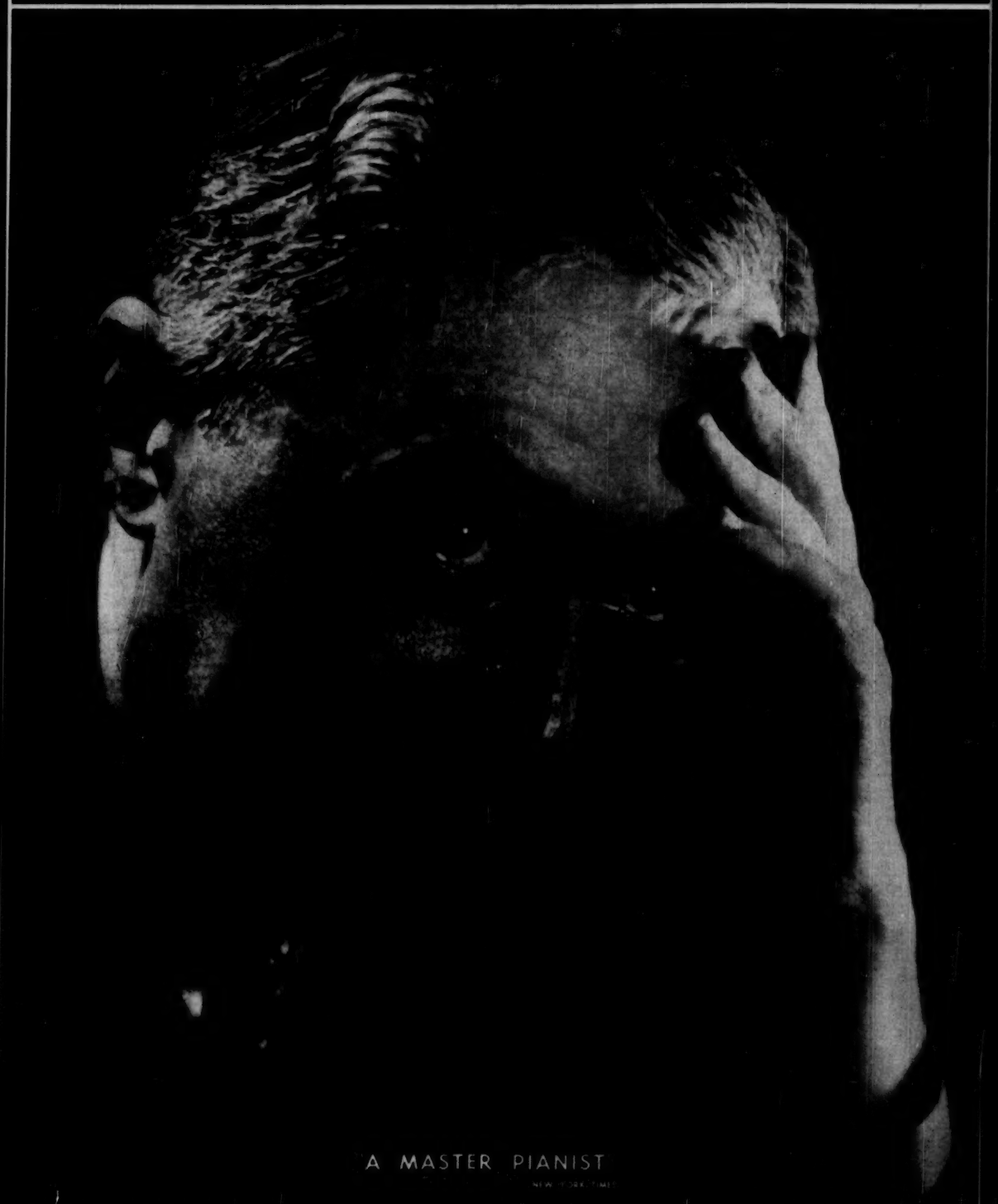

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